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GLADDIE RILEY

THE NATIONAL THEATRICAL WEEKLY

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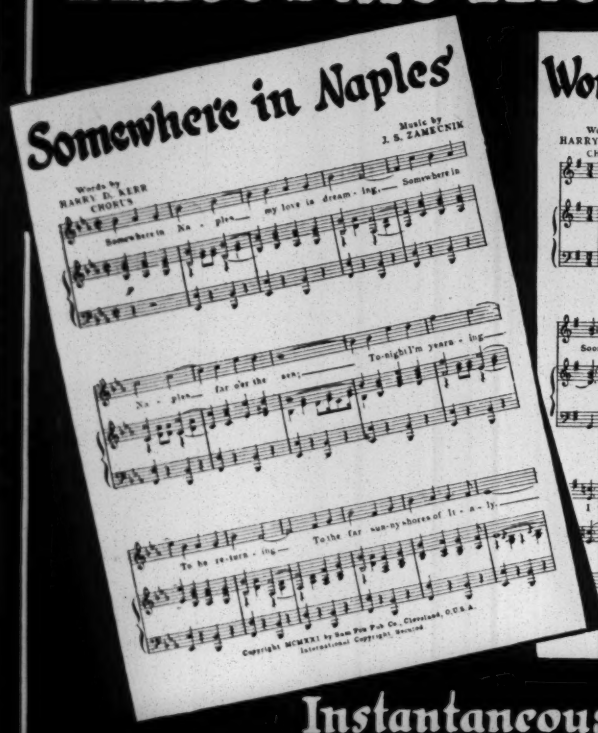
Three Sure-Fire Sam Fox Song Successes


Somewhere in Naples
Music by J. S. ZAMECNIK
Words by HARRY D. KERR
CHORUS
Somewhere in Na - ples— my love is dream - ing.— Somewhere in
Na - ples— far over the sea;— To-night I'm yearn - ing
To be re-turn - ing— To the far sun-ny shores of It - a - ly.
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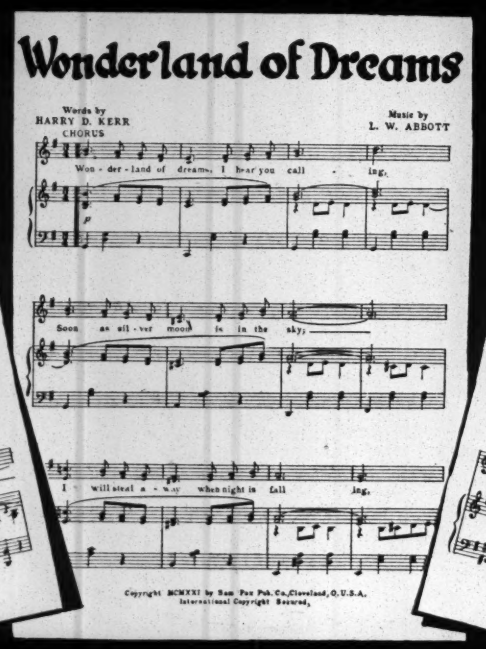
Wonderland of Dreams
Words by HARRY D. KERR
Music by L. W. ABBOTT
CHORUS
Won - der - land of dreams, I hear you call - ing,
Soon as sil - ver moon is in the sky;
I will steal a - way when night is fall ing,
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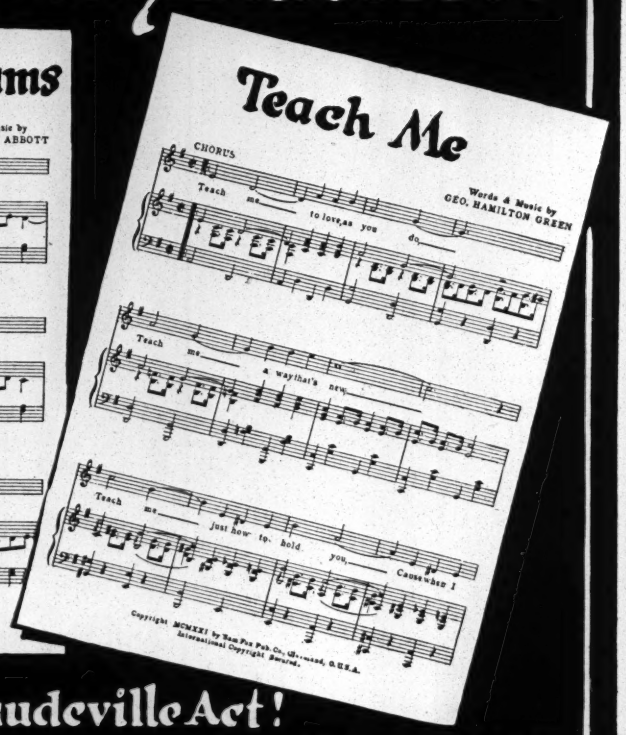
Teach Me
CHORUS
Words & Music by GEO. HAMILTON GREEN
Teach me— to love, as you do—
Teach me— a way that's new—
Teach me— just how to hold you— 'Cause when I
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CLEVELAND NEW YORK

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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REVISED TARIFF BILL LEAVES PICTURE BUSINESS UNPROTECTED

Proposed 30% Tariff Based on American Valuation Cut to 3 Cents a Foot on Imported Films—Big Producers Planning to Make Pictures Aboard

WASHINGTON, March 27.—The clause in the Fordney Tariff Bill which placed a duty of 30 per cent ad valorem on imported motion pictures was changed to a tariff of three cents per linear foot last week by the Senate Finance Committee, which is preparing to report the bill to the Senate on April 1. The provision for a tariff of 30 per cent based upon the American valuation of a foreign-made picture, which was urged by the Actors' Equity Association, was placed in the tariff bill by the House Finance Committee, of which Representative Fordney, who fathered it, is chairman.

The Actors' Equity Association was practically the only organization which fought for the placing of a high, prohibitive tariff on imported films, fighting single-handed the active lobby against the 30 per cent ad valorem duty backed by the large American picture producing and distributing companies. Hearings on the bill were held before the Senate Finance Committee several months ago at which representatives of Equity and of the picture producers presented arguments for and against the high tariff.

The placing of the three cents per foot tariff on imported film amounts to what is considered a joker, the tax thus imposed being inconsequential.

The film producers argued that if the 30 per cent ad valorem tariff was made a fact England, France and Germany would immediately retaliate against American pictures, which at present supply 80 per cent of the world's demand.

There is still a possibility that the tariff on motion pictures may be raised somewhat, as the Fordney Bill must pass both the Senate and the House of Representatives.

The fight for the placing of a high tariff on raw film is on this week, the producers of pictures wanting a rate not exceeding ¼ cent a foot, while the Eastman Company, largest manufacturer of raw film in this country, want a much higher tax.

Frank Gillmore, the Executive-secretary of the Actors' Equity Association, who has fought for a high tariff on imported films, stated today that Equity would continue its fight to obstruct the flow of foreign-made pictures into this country.

"It is true," he said, "that this country today supplies the large part of the world's demand, but it is only a question of time before the picture industry of countries like Germany and Austria, where photoplays can be made for less than one-sixth of their cost if made in America, will replace our pictures. While only few of the German-made pictures have been successful here, the Germans are rapidly taking advantage of the strides the American picture industry has made technically, and the pictures they are turning out now are quite up to the American standard.

"As soon as the tariff bill becomes a law, with the present tax on films, foreign pictures will pour into this country. Already arrangements are under way for the transporting of small groups of American actors, directors and photographers to Germany and Austria, where they will produce pictures for American consumption. D. W. Griffith, the biggest figure in the motion picture business in this country, who is heartily in favor of a high tariff, told me that if "Passion," the first of the German-made films to be shown here since the war, had been made in the United States, it would have cost $600,000. In Germany, figuring conservatively, it cost no more than $100,000 to make. Under these conditions it can readily be seen that no American producer can compete with Germany."

BIG RECEIPTS FOR CIRCUS

Ringling Brothers and Barnum & Bailey Circus at Madison Square Garden is breaking its last year's record for receipts. The Garden sold out at the opening performance on Saturday afternoon and Saturday night, and the Monday afternoon matinee performance was witnessed by an audience which filled over three quarters of the seats.

Up to Monday night the receipts were several hundred dollars ahead of those of the corresponding period of last year. The Garden seats 400 more.

NO CARNIVALS FOR TERRE HAUTE

TERRE HAUTE, Ind., Mar. 27.—Carnival agents have for the past week been in conference with city officials in an effort to have the ban which for the past two years has been in effect against them, raised. The city council refused and declared that carnivals are not wanted.

NIAGARA ROPE WALKING BARRED

NIAGARA FALLS, Mar. 27.—The proposed plan of the English girl, to cross the Niagara Falls gorge on a tight rope on June 5, was set aside this week when Mayor Maxwell M. Thompson announced that under no circumstances would he issue a permit for any attempts to duplicate the feats of the famous Blondin.

After the tragic death of Charles Stephens, the Englishman who last year attempted to shoot the falls in a barrel, the city authorities declared that in the future every possible precaution will be taken to prevent foolhardy feats of daring in connection with the falls.

P.M.A. CLAIMS MUST BE FILED

The Producing Managers' Association has notified Equity that it will not recognize actors' claims against its members, which are not filed as soon as possible. Equity has warned members not to delay.

OLD SUIT TO BE TRIED

Over nine years ago Ethel Levey, musical comedy and vaudeville star, the ex-wife of George M. Cohan, had a bunch of expensive rugs and carpets which she sent to the Thomas J. Stewart company, now at 438 West 51st street, to be cleaned and renovated, and in December, 1913, she brought suit against that company, alleging that the floor coverings had never been returned to her and asking for judgment for $2,000. This suit was brought through Alfred Beekman, of the law firm of House, Grossman & Voorhaus, in the City Court, but never came to trial because of Miss Levey's long sojourn in England, where she went soon after the action was commenced.

Last week Attorney Beekman, in looking through his papers, discovered that the Stewart company had never asked that the suit against them be discontinued, although according to law they could have done so several years ago, and he immediately got in communication with Miss Levey, who is soon to appear in a musical comedy in New York, and made arrangements for the trial of the action in the City Court, to take place next month.

One of the rugs in the batch Miss Levey sent to the cleaners in 1913 was a Persian art-rug which she prized very much, having been given her by a Persian prince who had travelled in this country several years before.

The T. J. Stewart company, to whom the rugs were sent to be renovated, claimed that Miss Levey had not paid for the work done, and that they had sold them by right of lien. This claim is questioned by Attorney Beekman, who alleges that if the sale was really held, it was not conducted in full accordance with the law.

THOS. CASEY IN AUTO ACCIDENT

NEWCASTLE, PENN., Mar. 25.—Thomas Casey, the manager of the Casey Stock Companies in this city and in Oil City, Pensylvania, who is under $1,000 bail on the charge of infringing upon the copyrights of "Lightnin'," "Way Down East" and "Parlor, Bedroom and Bath," is in a local hospital in a serious condition as the result of injuries sustained through an automobile accident. Casey, with two other men, was arrested several weeks ago by a Deputy United States Marshall on a warrant sworn out in Pittsburgh by Edward Raftery, special agent of the Producing Managers' Association of New York. He is to be arraigned in Pittsburgh before the United States Commissioner on May 1st.

EQUITY SHOP FOR CO-OPERATIVES

The Council of Equity made a ruling last week that all co-operative companies must subscribe to the conditions of Equity Shop. Heretofore, Equity has not attempted to set any rules for the co-operative company, but, because of the large number of such companies now playing, it has been decided that no Equity member will work in a co-operative show with non-members.

DESTINN PROPERTY AT AUCTION

Furnishings and works of art, formerly property of Emmy Destinn, the grand opera singer, for years at the Metropolitan Opera House, will be sold at forced public auction on March 30, 31 and April 1, at Van Brink's Auction Rooms at No. 2236 Broadway

FREED ON THEFT CHARGE

EBENSBURG, Pa., Mar. 27.—Edith Wilma, of the vaudeville team of Ketch & Wilma, was acquitted of the charge of fraudulently withholding an expensive fur coat, by a jury in Judge Evan's court here last week, and immediately after the trial instructed her attorney to begin suit for $10,000 damages for false arrest, loss of time and defamation of character against J. Block of the Block Fur Shop on Market Street, Johnstown, Pennsylvania.

Miss Wilma, who is the wife of Fred Ketch, was forced to cancel bookings on the Poli Circuit and come to Ebensburg from Bridgeport, Connecticut, in order to appear at the trial held here last week. She was also forced to bring witnesses from Minneapolis, Minn., to testify for her.

While the Ketch and Wilma act was playing at the Keith theatre in Johnstown some time ago, Block accosted Miss Wilma while she was in a restaurant, and insisted that she was wearing a fur coat which had been stolen from his shop in October. He called the police, but they refused to have anything to do with the matter. Block then swore out a warrant for her, charging her with fraudulently withholding property which belonged to him. According to the Pennsylvania law the person so charged must either give up the property in question or submit to arrest. Block took the coat from Miss Wilma, who, through Manager Boyle, of the Majestic Theatre, arranged for a hearing immediately. The Magistrate before whom she was arraigned put her under $500 bail, but allowed her to retain the fur coat.

Ketch & Wilma went on with their tour, expecting that the case would be dropped, but were notified while in Bridgeport that they would have to appear to defend it. At the trial Miss A. Silvers, of the Gans Fur Shop of Minneapolis, appeared and testified that Miss Wilma had purchased the coat, which had been made under her direction, in that city last June, but had left it in storage there until she sent for it. It was sent to her in December, while Miss Wilma was in Niagara Falls, the fur expert declared.

The jury, before whom Block and a woman for whom the coat he stated had been stolen was made also appeared, brought in a verdict of not guilty in less than ten minutes. It was also ordered that the cost of the prosecution be placed against the prosecutor.

Attorney George M. Wolfe, of Johnstown, who represented Miss Wilma, advised all performers wearing expensive furs who travel through Pennsylvania, to carry with them authentic receipts for their furs, as the State law permits anyone to claim property and cause an arrest on the charge of fraudulently withholding property

TWO "TANGERINES" GOING OUT

Two companies presenting the Carl Carleton musical comedy "Tangerine" will go out early in August and although that is several months away the casts are already being engaged.

The original company, still playing at the Casino, will probably remain there throughout the summer, for the business although not at the high point of the winter months, is still excellent.

"Tangerine," is one of the season's few big musical successes.

P. M. A. VOTES ON CENSORSHIP MEMBERS DIVIDED ON PLAN

Authors, Actors and Reformers Scheme to Clean Up Stage to Be Acted Upon at Managers Meeting—Mayor Approves of Plan

The success or failure of the voluntary censorship plan sponsored by authors, actors reformers and some managers, will be decided at the special meeting of the members of the Producing Managers' Association to be held this Wednesday, called last week by President Sam H. Harris. This censorship plan, which has already been approved by Mayor Hylan, License Commissioner Gilchrist, the Police Department and Chief City Magistrate McAdoo, provides that all show producers shall sign an agreement by which they will have to close any show at once which is indecent or improper in the opinion of the jury impanelled from among the lay public, and the only serious hitch which has devoloped up to the present time is the assertions of Lee Shubert, Al. H. Woods, and Morris Gest that they would not approve the plan.

Sam H. Harris, the President of the Producing Managers' Association, stated last week that it was his opinion that the voluntary censorship plan would be approved at the meeting on Wednesday. Unless managers and producers subscribe to the plan, it is doubtful if it will be put into effect.

The Censorship Committee of the Producing Managers' Association, of which Winthrop Ames and Charles S. Coburn are members, will report favorably on the plan, it was stated last week.

The present plan was first introduced by the Authors' League, the Society of American Dramatists and the Actors' Equity Association who later invited the Better Public Shows Movement, which includes over a score of religious societies of all sects, and the Producing Managers' Association. At a series of meetings the idea has been worked out and was laid before Mayor Hylan recently. If the P. M. A. approve it, the final draught of the plan will be signed by all concerned and will be again put before the city authorities.

At a conference held last week George Creel, chairman of the committee delegated by the various organizations concerned to lay the plan before Mayor Hylan, reported that his honor was very well pleased with the censorship plan. No steps were taken at this meeting to name the panel of 300 lay members from whom the various juries will be selected to pass upon plays against which complaints have been received, but the chances are that this step will be taken at the next conference.

At last week's conference, among those present were:

Jesse Lynch Williams, president of the Authors' League; George Creel, Channing Pollock, Leroy Scott and Eric Schuler of the same body; Frank Gillmore, secretary of the Actors' Equity Association; Edward Childs Carpenter of the American Dramatists; Charles D. Coburn of the Producing Managers' Association; Cranston Brenton of the Drama League; Augustus Thomas, Eugene Buck, W. J. Boyle and John S. Sumner of the Better Plays Movement.

ACTORS' BENEFIT NETS $6,286.75

CHICAGO, Ill., Mar. 27.—The Actors' Fund Benefit, given at the Auditorium Theatre on Friday afternoon, netted the fund $6,286.75. The money was accumulating from the sale of programs, flowers, candies, etc. The male members of "Little Old New York" acted a short play entitled "1001," lead the program and Chicago society closed the affair with a piece called "Sports of the World."

Genevieve Tobin and Barry Baxter acted a scene from "The Winter's Tale," and Francine Larrimore, Norman Trevor, Brandon Tynan, Robert Ames and Merle Maddern offered a skit called "Love." Mizzi and her associates from "Lady Billy" offered a bit from her play. "The Triangle" was played by Ina Claire, Arthur Byron, Allyn King, Jason Robards, Mike Donlin, E. J. Blunkall and Thomas Maclarnie. Among the vaudevillians to take part were Harry Burns, Steve Freda, Ed Pressler and Blanche Klaiss.

GILLETTE APPEALS FROM TAX

NEW LONDON, Conn., March 27.—William Gillette of Lyme has appealed to the Supreme Court from the action of the Board of Assessors and Board of Relief of the town of Lyme in their valuation of his property in that town. The actor said that in October, 1921, he valued his house, land and other real estate in Lyme at $25,000 in his tax list and the Board of Assessors assessed it at $91,360. He appealed to the Board of Relief which reduced the amount to $58,360. From this valuation he appeals to the Superior Court.

Mr. Gillette's residence, on a bluff overlooking the Connecticut River recently completed is one of the finest and best appointed along the valley. His houseboat, Aunt Polly, is in winter quarters near his home.

OTTO KRUGER ON A.E.A. COMM.

Otto Kruger was appointed a member of the executive committee of the Actors' Equity Association last week. He will hold office until the annual election in May.

BERG SUES "JUST BECAUSE"

Benjamin D. Berg, who recently sued for an injunction preventing the use of his name in the programmes and advertising matter of "Just Because," the musical show now at the Earl Carroll Theatre, in smaller type than the names of the others connected with the show, filed suit last week against Just Because, Inc., for $750 alleged to be due as salary. Berg alleges, that he made an agreement on January 16, to become the general manager of the corporation as long as the production continued under its management at the salary of $150 a week. He asks for five weeks salary from February 4 to March 10. The suit was filed in the Third District Municipal Court through the law firm of Bickerton, Wittenberg and Fleisher.

Berg, it is understood, will sue for salary for each week "Just Because" continues to run, providing the court renders judgment in his favor in his present action, which asks for salary during the weeks the show was on the road before coming into the Earl Carroll Theatre.

Berg acted as general manager of Just Because, Inc., until the show went on tour in February, when he was dismissed. "Just Because," which is said to have cost $75,000 to produce, is being backed by a wealthy New Yorker, George Brokaw. It was written by three society women.

"SMART SET" GOING OUT

Gus Hill will send out an all-colored show next season under the title of "The Smart Set." Hill originally had intentions of playing the organization over the Columbia Amusement Company's Circuit, but it is understood that the Columbia officials refused to permit the show to play their houses. However, Hill will play the show over the one-nighters.

McDERMIT IS CENTURY MANAGER

BALTIMORE, Md., Mar. 27.—George A. McDermit, who was formerly manager of Loew's Hippodrome, here, is now managing the Century Theatre and Roof, at this city.

FAIR BUSINESS IN PHIL.

PHILADELPHIA, Mar. 27.—"The Circle" is the only new play to be seen this week, and that interesting piece is packing the Lyric to the doors. Leslie Carter and John Drew have for years been favorites here and that fact combined with the popularity of the Maugham play is responsible for the big success of the piece. Sothern and Marlowe come to this house on April 17.

Lionel Atwill, in "The Grand Duke," is playing his last week at the Broad. A fair amount of business has been done by the play which started out like a big success here but dropped off rather suddenly. Robert Mandell in a Shakespearean repertoire comes in on April 3.

Madame Petrova, in her own play, "The White Peacock," will close at the Adelphia on Saturday night of this week.

Fred Stone continues to pack the Forrest to the doors and will doubtless remain at that house until the end of the season.

Charlotte Greenwood has another week to stay at the Walnut and at the close of her engagement here goes to New York for a summer run. "Letty Pepper," her latest piece, is one of the best in which she has appeared.

"Up In the Clouds," commenced its second week at the Shubert to a fair house on Monday night, which indicates that the piece will remain here for several weeks.

George M. Cohan's "O'Brien Girl," in its sixth week, continues to pack the Garrick, and the piece is one of the biggest hits of the year. It looks good for a number of weeks more.

Business here has held up well in almost all of the houses considering the general dullness of theatrical business and the lateness of the season.

A. TOXEN WORM WILL FILED

The will of A. Toxen Worm, who was for many years press representative for the Messrs. Shubert, and who died in Paris two months ago, was filed for probate in the Surrogate's Court last week. His residuary estate, he leaves to his niece, Miss Ella Copenhagen, Denmark, after bequeathing some personal effects, to his brother, Paul Toxen Worm, also of Denmark. Phelan Beale, an attorney, is named as executor of the estate, with directions that he distribute $1,000, equally between two charitable institutions, one of which aids indigent members of the theatrical profession and another that performs a similar service for members of the newspaper profession. Beale has the privilege of selecting these institutions.

Mr. Worm's full name was Conrad Henrik Aage Toxen Worm. He left no real estate in this country and his personal "estate" was "over $5,000."

DREAMLAND PARK FOR NEWARK

New Jersey will have its own Coney Island this summer with the opening of Dreamland Park, a $5,000,000 amusement center, now in the course of construction at Newark.

The new park will be situated at the border between Elizabeth and Newark and will contain $100,000 worth of amusement devices in addition to a stadium, a convention hall and a place in the center of the park for fairs. A group of Newark business men are backing the proposition and it is expected to be opened to the public by May 20. Orest Devany is to be the manager.

Two of the features of the park will be a swimming pool 200 feet square and a ballroom 200 feet long and 90 feet wide.

BIG THEATRE FOR WEST SIDE

CHICAGO, Ill., March 27.—Another palatial movie theatre is announced for the west side. It will cost $1,000,000. Its location will be on the south side of Roosevelt Road, just west of Crawford avenue. The playhouse was designed by C. Howard Crane and Kenneth Franzheim and will seat 2,800 persons. The Crawford Building Corporation will lease the house to the Asher Brothers, who operate a number of vaudeville and picture houses in this city. The Crawford State bank will underwrite a bond issue.

BAREFOOT DANCERS IN CHURCH

The inclusion of a ritual dance, performed by five barefooted dancers draped in long, flowing silk robes in the celebration of the Feast of the Annunciation in St. Mark's-in-the-Bouwerie on Sunday, has caused a great deal of protest against Rev. Dr. William Norman Guthrie, the pastor of the church, who sponsored it. This incident repeats that of last year's celebration of the Feast of the Annunciation, when Rev. Guthrie was also censured for his stand on the matter. The pastor has always advocated the inclusion of such dancing in the church, taking the stand that anything beautiful is not necessarily improper.

For the occasion a stage was built across the nave of the church, the altar in its rear being curtained off. The banner of the Annunciation and the nine branched candlestick was placed before the curtain and the church was flooded with incense. The ritual dance was in four cycles, entitled as follows: "The Heavenly Guest of the Four Corners of the Earth," "The Lighting of the Holy Ninefold Candlestick," "The Heavenly Call of the Virgin Spirit of the Earth," and "The Virgin Spirit of the Earth Pays Her Homage to the Holy Mother." The service on Sunday was viewed by a large audience, most of whom had been admitted by invitation.

Holding that nothing purely beautiful should be banned from the church, Rev. Dr. Guthrie said in justification of the ritual dance:

"I realized better than any one else, perhaps, the protest that would be aroused by the presentation of the dance. Yet, because it is beautiful, I made it a part of this celebration of the Feast of the Annunciation. St. Mark's must be open to all the symbolism of the past, to all the beauties of the pagan and Christian eras, and, likewise, it must be prepared to meet the future and the new demands that will be made by changed and changing conditions in the future.

"Often before, as at the present time, beauty, as expressed through the arts, has been misunderstood. It has been banned from the sanctuary and made to hide its face. Instead of being taken as a manifestation of divinity it has been taken to represent something which is desired by the lust of man. I can find no excuse for the belief that beauty, in all its forms, is in any sense incompatible with the church. On the contrary, it is among the most vital features of the church."

LILLIAN SETTLES CLAIM

Lillian Lorraine, appearing in the "Blue Kitten," who put up a cash bail of $250 last Wednesday night with the deputy sheriffs that visited her at the Selwyn theatre, went to the sheriff's office last Thursday and obtained her money back after having settled her bill for food charged against her by Reisenweber's, who obtained a judgment for their $250 bill.

The money was returned after she had gone before a Judge of the City Court and had formally surrendered herself in accordance with the order of arrest which was served last Wednesday night. An order was then entered vacating the order.

McGLYNN REFUSED TO BE FILMED

SPRINGFIELD, Ill., Mar. 27.—Frank McGlynn, who plays the character of Abraham Lincoln, in the John Drinkwater play of the same name, refused to be filmed on the streets of this city and in the old Lincoln homestead dressed as the martyred President. He notified the Chamber of Commerce that he had too much respect for the great man to carry the impersonation into the streets and Court House of Lincoln's old home.

ALBEE STOCK CO. OPENS APR. 3RD

PROVIDENCE, R. I., Mar. 27.—Rehearsals of the Albee Theatre's stock company, which is scheduled to open on April 3, started here this Monday. The company includes Gladys Hurlbut, Grace Huff, Edith Gordon, Jane Darwell, Arthur Hohl, Ethelbert Hales, Stuart Sage, Everett Butterfield, Edward Butler, Samuel Godfrey and J. Warren Lyons. The opening attraction will be "The Champion."

MUSICAL UNION OFFICIALS WANT TROUBLES SETTLED BY ARBITRATOR

Samuel Untermyer Consents to Act as Arbitrator in Disagreements Between M. M. P. A. and New Local 802—Musicians Want Troubles Settled Before Nat'l Convention Meets

An important step towards the settlement of the trouble between the New York musicians' unions, the old established Musical Mutual Protective Association which was expelled from membership in the American Federation of Musicians last Summer, and the recently formed and chartered Local 802, was taken last week when Samuel Untermyer, lawyer and public servant, famous for his investigations of conditions which menaced the public good, agreed to act as arbitrator at a meeting of officials of each of the opposing factions, which he will endeavor to call. Mr. Untermyer, who has always given his time and efforts free of any charge in labor disputes, will not take the side of either of the two factions in the present dispute, will act merely as arbitrator.

The officials of the Musical Mutual Protective Union, who are making a fight to retain for the union musicians of Greater New York, admittedly the best in the country, the right to elect the officials of the union to which they must belong in order to work at their livelihood, have already signified their willingness to submit their arguments before Mr. Untermyer and accept his decision as final, no matter what it might be. The officials of Local 802, who are all appointed by the National Executive Board of the American Federation of Musicians and President Joseph N. Weber, head of the Federation, have not yet agreed to the arbitrating of the dispute.

Unless a member of the M. M. P. U. is also a member of Local 802, which rents offices in the first-named union's building on East Eighty-sixth Street, he cannot work as a musician, and, while almost the entire membership of the M. M. P. U. also belongs to the new union, objections are raised to the subjugation of the assets of the older union, estimated at nearly $1,000,000, and its government to officials of Local 802, who are not elected, but are appointed and necessarily ruled by the National Executive Board of the A. F. of M.

The M. M. P. U., because of this fact, has suffered considerable financial reverses recently, members not being willing to support both unions, but several weeks ago when a resolution was passed banning non-members of the older union from using the rooms and exchange floor, an important feature, they marked a return of the old order in a great measure, the musicians being forced to pay their dues to the M. M. P. U. in order to benefit by its facilities.

While President Weber has informed the officials of the M. M. P. U. that they must appear before the annual convention, which is to be held on May 8 in Grand Rapids, Michigan, if they want to be reinstated, the M. M. P. U. leaders are anxious to have the matter settled sooner, as the quarter-payment of initiation fees estimated to be more than $50,000, is due in April, and will be held up if matters continue in the present chaotic condition. The initiation fee in the M. M. P. U. is $100, payable in $25 installments for four years, according to information received from A. Mulieri, president of the union.

President Mulieri, in an interview with a CLIPPER reporter on Monday, declared that Edward Canavan, the head of Local 802, had threatened that unless the M. M. P. U. agreed to his terms an order would be issued which would keep every M. M. P. U. member from working. This threat was also made to another M. M. P. U. official, Mr. Nusbaum, he said.

"The M. M. P. U. has tried for the past three months to arrange a meeting with the officials of the American Federation of Musicians and of Local 802, but it has been repeatedly spurned," said President Mulieri. "President Weber raises the cry of 'radical' when we are merely attempting to obtain the same rights as those enjoyed by every other musicians' union in the country. I and the other officers of the M. M. P. U. are not 'radicals,' at least Mr. Weber did not call us that when we fought last Summer on his side and aided the cause of the Federation and Local 802."

PICTURES FOR R.R. STATION

ST. LOUIS, Mo., Mar. 27.—Passengers and other persons waiting for the arrival and departure of trains in the Union Station, this city, will not have to parade up and down or sit idly in the waiting rooms, but will be able to witness a motion picture programme without leaving the station.

O. J. Grace, a real estate operator is formulating plans and has the necessary concession from the Terminal Railroad Association to operate a motion picture theatre in the station.

Films will be shown from ten in the morning until ten at night. A nominal admission fee will be charged.

HAVE YEAR IN WHICH TO DECIDE

The Council of the Actors' Equity Association last week passed a motion which specifies that when members of either the A. E. A. or the Chorus Equity Association works under the jurisdiction of the other organization they shall have one year to decide for themselves which of the affiliated unions they shall pay their dues to. Many chorus people are engaged for non-chorus work, and vice versa, and the new ruling was made to cover this change in jurisdiction.

DAY AND NIGHT FAIR NOVELTY

CANTON, N. Y., March 27.—The Clinton County Fair will this year be conducted as a day and night entertainment. Races and the usual fair attractions will be shown in the daytime and at night a vaudeville show will be staged. The grounds and midway attractions will be brilliantly illuminated.

FINEBERG CLAIM SETTLED

The claim of Abe Fineberg, vaudeville agent, against Harry Wolpa, owner of the vaudeville act known as the White Sisters, and now playing on the Keith Circuit, has been settled, after the matter was placed before the Vaudeville Managers' Protective Association for adjudication.

Fineberg, according to his claims, found the act at the McKinley Square Theatre and placed them under contract for a term of years. He engaged Sammy Burns to stage a new act for them and after this was done, booked them on the Fox Circuit.

The contract for the services of the girls was signed with Harry Wolpa, the father of one of the girls and the guardian of the other.

Unknown to him, Fineberg stated, the act was in some manner turned over to Max Hayes to book and he secured time for them over the Keith Circuit. Fineberg further stated that he had spent much time in negotiating for an engagement for the girls with Chas. Dillingham, who had them under consideration for the Fred Stine show.

Fineberg presented his claims to Wolpa, who, he states refused to do anything in the matter and then he went to the Vaudeville Managers' Protective Association. An investigation of the matter resulted in Wolpa being told that Fineberg had an undoubted claim on the services of the girl and suggested that Wolpa make a settlement.

After several conferences between the two men the matter was adjusted and a cash settlement made.

DANCER SUES SUPPER CLUB

Thelma Harvey, the beautiful and accomplished young dancer who was recently arrested on the charge of giving an indecent exhibition of Hawaiian dancing in the Cafe Dansant, at Seventh avenue and 52nd street, of which charge she was later acquitted, brought suit last week against the Midnight Supper Club, Inc., who operates the Cafe Dansant, for breach of contract, alleging that three weeks' salary, amounting to $450, is due her. The suit, which was brought through the law firm of Hess & Kahn, of No. 140 West 42nd street, was filed in Third District Muncipal Court.

Miss Harvey alleges that she was contracted on December 31st to appear for two weeks at the Cafe Dansant at the salary of $150 a week with an option later taken up for ten weeks more. Of these ten weeks she only played and was paid for seven, the cabaret closing on March 3rd. The summons in the action was served on Jack Lannigan, one of the officers of the Midnight Supper Club, Inc., who also operates the Ted Lewis Club and the Club Maurice.

Miss Harvey is an exception to the usual rule, in that she not only is a talented professional dancer, but is also a college student, being enrolled at present at Columbia University. She is studying psychology, political economy and philosophy. She comes from California, where she created a sensation several years ago with her original Hawaiian dance.

WILL BE OWN ATTORNEY

Frances Kennedy, vaudeville actress, wife of Thomas Johnson, Chicago attorney, is going to try a case all by herself. In Evanston, Ill., she will conduct her own defense in a suit for $175 for a gown she had made in Evanston. She admired the gown worn by co-eds at Northwestern University. She admits she bargained for a similar creation from the Evanston shop of Morris Kutok, plaintiff.

"But the gown was to ready within a month. It wasn't, and I went on a four week's tour without it," said Miss Kennedy.

"When I came back I found the gown and a bill for $175. The work is lovely, but goodness! Any one knows that styles change so fast that a gown completed four weeks ago is old-fashioned now. I would be considered passe if I wore it."

RIALTO MANAGER HELD

NEW HAVEN, Conn., Mar. 27.—Lawrence W. Carroll, the manager of the Rialto Theatre here, when it was burned last November, causing the death of nine persons, was held for the Superior Court on Monday by Judge Hoyt on the charge of manslaughter. Judge Hoyt's decision was based upon the finding of Coroner Mix. Carroll's bond was placed at $1,000.

A. S. Black, of Boston, who was also charged by Coroner Mix with responsibility for the catastrophe, has not appeared in court, his whereabouts being unknown.

HIGH PRICE FOR EQUITY SHOW

The Entertainment Committee which has charge of all arrangements for the Annual Equity show to be held at the Metropolitan Opera House on May 7th is considering the proposition to charge an admission price to all members in good standing who wish to see the dress rehearsal. Another proposition under consideration is to charge higher prices than last year for the choice orchestra seats. At last year's annual show orchestra seats sold for $11.

NEW HOUSE FOR BROOKLYN

A twenty-story office building and theatre is to be erected on the corner site at No. 1 to 7 DeKalb avenue, Brooklyn, the estimated cost of which will be $1,500,000. Thomas W. Lamb, architect, is designing the building for the Goldfleet Corporation.

PANTAGES HOUSE FOR BUFFALO

BUFFALO, N. Y., Mar. 27.—Arthur K. Weiss, Eastern representative for Alex Pantages, is looking for a site for the erection of a theatre, that will have a seating capacity of 4,000.

AGENT ATTACHES PURCELL ACT

The Charles Purcell act was attached last week while playing the Court Square Theatre, Springfield, Mass., by A. E. Johnson, an agent, with offices in the Strand building, New York. The attachment is for $800, and Arthur S. Lyons is a co-defendant in the action.

Johnson, in an interview with a CLIPPER representative, said that the attachment was for "representation fees," claiming that he was engaged to book the act on the Shubert Circuit by one of the owners of the act, and that he has not received his fees as per contract. He stated that he had arranged with Arthur Klein, booking manager, for Shubert Vaudeville, for the act to play seven weeks over the circuit, and that the only money he received from the act was the money given him the opening week it played at the Winter Garden.

In discussing the matter with a CLIPPER representative, Arthur Lyons stated that the Purcell act was owned by John Wagner of Reisenwebers and himself. He stated that while he was ill with an attack of pneumonia, his partner, Mr. Wagner, gave Johnson authority to place the act on the Shubert Circuit. Lyons said, "Johnson came back and told me that the act had been booked by Mr. Arthur Klein, to play the Shubert Circuit for a period of seven consecutive weeks, which were as follows: Two weeks at the Winter Garden, one week at Brooklyn, one at Newark, one at Philadelphia, one at Baltimore and one at Washington. I was notified on Friday of the first week the act played, that it would only play the Winter Garden for one week and then go to Philadelphia. I got in communication with Mr. Klein and informed him of the route Johnson had told me the act was to play. Mr. Klein then told me in the presence of Charlie Purcell, that he (Klein) had never made such a statement to Johnson and that the act was not intended to play the Garden for two consecutive weeks, and also said that he could play the act any place he saw fit as long as he lived up to his contract to play it seven weeks. I immediately notified Mr. Johnson by telegram that he no longer had anything to do with the act and that I would attend to the future bookings of the act myself following the engagement at the Winter Garden.

The figure that I agreed to let the act play at was based on the route Johnson informed me the act was to play, otherwise I would have had to get more money for it, as it is an expensive act to railroad and the salary list is very big. Purcell alone gets $1,000 and then there is the Le Roy Smith orchestra and the two dancers, and an electrician.

Had the act made money, I would have given him part of the profits, anyway; but the act has been playing at a loss. I agreed with Purcell and the people in the act to play them for seven consecutive weeks. I lost the week before Springfield, because I refused to jump the act to Cleveland, but I had to pay salaries just the same. That week in order to get some money toward the salaries I booked Smith's orchestra and the dancers at Fox's City Theatre. I am always willing to be fair with everybody, but I do not see where this claim of Johnson's is just, and I am determined to fight the issue to a finish, if it costs me every penny I have."

The attachment was served on Ira A. Miller, who was managing the show for Shuberts at Springfield last Saturday, by Geo. B. Miller, a deputy sheriff. The sheriff is no relative of the manager. The action will be tried in the District Court of Springfield April 15.

TEN CENT TOP FOR PICTURES

TERRE HAUTE, Ind., Mar. 27.—Business in [illegible]m houses has been particularly bad this season and the owners are making a desperate effort to better conditions. Prices have been cut to ten cents in an attempt to fill the houses but has availed but little.

WORK ON NEW STRAND STARTS

ALBANY, Mar. 27.—Construction work has already been started here upon Max Spiegel's new $400,000 theatre, to be called the Wedgeway Strand, on a site adjoining the Wedgeway Building running from State to Liberty streets.

AMUSEMENT STOCKS ARE STRONG DESPITE APPROACH OF SUMMER

Orpheum Circuit Hits High Point of Year While Loew's Reaches 16½ During Last Week—Prices Indicate Confidence in Coming Season's Business

The strongest amusement stock in the market reports for Monday, was Orpheum Circuit, Inc., which closed at 17⅜. Last week a new high for the present year was set up for this issue, when it reached 19. On Monday 3,000 shares were traded in. The high point on the opening day of the week was 18¼.

Famous-Players-Lasky, which has been the leading amusement stock traded in on the Stock Exchange, its upwards course to a high for the year of 85⅜, slumped down last week and on Monday closed at 78, only 3 points above the year's low of 75. On Monday 7,000 shares were traded in.

Loew's, Inc., which last week set a new high for the year of 16½, closed on Monday at 14⅞, 1,500 shares being traded in during the day's session of the 'Change.

Goldwin Pictures Corporation continues to be an active issue, Monday's amounting to 1,300 on the Curb Market, with the closing price at 6⅞. The highest this issue has reached this year is 8, which is considerably more than it has been bringing for a long time.

The good condition of Orpheum Circuit, Inc., stock is all the more remarkable in the face of the fact that the annual report of the corporation issued early in March reported a deficit of 45 cents per share. It is probable that the impending completion of the big theatres that are now under construction in the West for the Orpheum Junior Circuit has influenced the upward trend of the issue. The new theatres have entailed enormous exepnditures, and with their completion, the value of the circuit will of course rise considerably and insure larger returns.

NOVEL TICKET BUREAU OPENS

CINCINNATI, O., March 27.—A new theatre ticket exchange bureau, said to be the only one of its kind in existence, is being operated in this city.

The undertaking was started by a group of women, who have solved the problem of taking care of all previously unused theatre tickets for shows of all descriptions.

The idea, is, that if at the last moment holders of amusement tickets of any kind find that they cannot use them, they call the exchange. The name of the theatre and attraction is given, and immediate communication is sought with some person, who for lack of funds is denied many amusements and is supplied with the tickets.

Sometimes it is a student at one of the schools, whose spending money is limited, sometimes a convalescent, and sometimes a blind or crippled person.

The service is entirely a charitable one.

NEW THEATRE FOR GREAT NECK

GREAT NECK, Long Island, famous as a Summer resort to the profession, may become equally famous as a break in town for new productions according to the plans afoot to build a theatre of up-to-date type, that will be ideally situated for try-outs.

It is understood that the ground for the structure will be broken shortly and that overtures have been made to Sam. Harris Jr., to take over the active management of the house. The aim is to provide a try-out theatre within easy access of New York City, where Broadway attractions can be offered at regular prices.

REPERTOIRE FOR BELMONT

Richard G. Herndon, lessee of the Belmont Theatre, is now concluding arrangements whereby the Belmont will house a repertoire company next season, which will present plays both of domestic and European origin, old and new. No name has as yet been selected for the company.

The repertoire company will be directed by a general manager who will decide upon the plays to be presented. Five well known stage directors have already agreed to aid the plan, and a number of native playrights will submit plays.

"MOLLY DARLING" FOR PALACE

CHICAGO, Ill., Mar. 27.—"Molly Darling," a summer show from the Menlo Moore-Megley catalogue, is announced as the attraction which will keep the Palace Music Hall relighted during the hot months. Many rumors concerning the Palace for the summer have been heard about this city, but this is the first definite information that has been given out concerning the theatre. Gus Edwards, Joseph Howard and several others had made advances for the securing of the theatre for summer shows.

BEAUMONT SUES FOR SCENERY

Jack Henry, the agent, was sued last week for $800 by the Beaumont Velvet Scenery Studios, Inc., which alleges he converted and withheld scenery rented to him on October 14, 1921. The suit was filed in the Third District Court.

Another suit filed in the Third District Court by the Beaumont Studios is against Russell Janney, the producer of "Marjolaine," now running at the Broadhurst Theatre, for $150, alleged to be due for scenery rented on January 24, and not returned until March 4.

MASTERPIECE IN THE GUIDO CICCOLINI COLLECTION

PAUL VERONESE'S GREAT PAINTING IN THE GUIDO CICCOLINI COLLECTION

Guido Ciccolini, formerly leading tenor in the Chicago Grand Opera Company, has one of the largest and most valuable private collections of oil paintings in the entire country.

Art has long been the hobby of the famous tenor, and he has spent thousands of dollars in adding valuable works to his collection. In addition to those which he has purchased, he has a number of masterpieces painted by old masters which have been in his family for years and which have been handed down from generation to generation.

Ciccolini, in addition to being one of the great operatic singers is a phonograph singer of ability and has to his credit many successful record reproductions of his beautiful voice.

He has a beautiful American wife and two children. He recently opened a studio on Fifth Avenue and will exhibit his art collection.

VAUDEVILLE ACTRESS A SUICIDE

Because of the knowledge that she was soon to die, Elvira Demarest, 32 years of age, wife and former partner of Reuben Demarest, vaudeville actor, leaped from the fourth story window of the St. Margaret Hotel last Sunday morning.

It was stated by Demarest that his wife had recently returned from Liberty, N. Y., where she had been attempting to recover from consumption. She was living with her husband and his mother in a suite in the St. Margaret Hotel, No. 129 West 47th street.

She took advantage of her husband's absence to try suicide, and fought her mother-in-law, who sought to restrain her, finally reaching and jumping out the fourth story window. Falling four stories, she was killed instantly. Demarest had gone to the lobby of the hotel to seek a doctor to attend his wife, who passed a restless night. He was shocked when he arrived on the scene of the disaster to find her dead.

Mrs. Demarest was the mother of two children. A short time ago the act, which was known as Demarest and Doll, was split up to permit of her going to Liberty to return to her normal condition, and Demarest teamed up with Barney Williams to continue with the Loew route.

After her return to this city, Mrs. Demarest grew worse, and worried about her condition. She was buried Tuesday.

"GREEN RING" OPENS TUESDAY

"The Green Ring," a Russian play by Sinaida Hippius, will be produced at the Neighborhood Playhouse next Tuesday, April 4th. The cast will be headed by Ian Maclaren, Pamela Gaythorne, Joanna Roose and Albert Carroll.

This play follows "The First Man" into this theatre. "The First Man" closes Friday evening of this week and several days will be required to get the new play ready.

LION TAMER ATTACKED IN RING

Thomas Wilmoth, lion tamer, with the Ringling Brothers & Barnum & Bailey circus was injured by an angry lion during the dress rehearsal on Friday night of last week at Madison Square Garden.

Wilmoth was putting the lions through their act and had reached one of the daring numbers with seven of the beasts surrounding him. Because of the danger of the act, with several lions always in back of him, he was armed with a revolver and a heavy whip. There appeared to be no trouble among the beasts until Wilmoth passed General, one of the largest of the animals, who was seated on a pedestal.

With an angry roar, General slapped at Wilmoth, tearing away the heavy leather riding trousers above the knee. The giant claws tore three deep gashes in the flesh.

Without a cry of alarm, Wilmoth walked calmly to the cage door and stepped out before the smell of blood could stir the lions to ferocity. Wilmoth's exit was taken by the spectators as a part of the act, and no one knew of the accident until later. He was taken to the hospital where his injuries were treated.

EQUITY ELECTION IN MAY

The Nominating Committee of the Actors' Equity Association is now in process of formation, preparatory to the annual election of officers which takes place in the latter part of May. The Nominating Committee, according to the constitution, selects candidates who run as the regular ticket. According to information, the present officials of Equity, headed by President John Emerson and executive-secretary Frank Gillmore, will run again as the regular ticket. Emerson left last week for Europe, where he will in all probability remain until the election is over.

The method by which the Nominating Committee is formed is: the Executive Council appoints three members, two of them men and one a women; these three then select six others from among the general membership, three of them women and three men. These nine people then make up the ticket. Outside nominations, however, may be made, the ballot used having a space for independent choices.

NEW YOUNG REVUE FOR MARIGOLD

CHICAGO, Ill., March 27.—Ernie Young's "Arabian Nights," is scheduled to open on April 2nd at the Marigold Gardens. The Revue is said to be one of the most expensive ever attempted in Chicago. A fortune in costumes is said to be involved in the entertainment. In one number "The March of Paris," the entire company will wear costumes made of pearls, each gown is said to contain 2,500 pearls. Another number is one called "Knights of Old," in which every member of the cast and chorus will wear a full suit of armor. Among the principals engaged are Hazel Kirke, Mary Thomas, Louis La Velle, Arthur Leeming, Margo Raffo and the Elida Ballet. The costumes in the revue will be made by Lester, of Chicago.

MASONIC TEMPLE SOLD

CHICAGO, Ill., Mar. 27.—The Masonic Temple, one of the most historic spots in Chicago, and the home of many theatrical concerns, was sold last week for $3,100,000. The lobby of the building will be remodeled, but none of the tenants will be disturbed. It was first reported that the building would be torn down and a modern skyscraper, containing a theatre, would arise on the site. However this is denied by the corporation now controlling the property.

GLADDIE RILEY

Miss Riley, whose likeness adorns the front cover this week, is the young ingenue of Arthur Pearson's "Bits O'Broadway," playing the Columbia Theatre, New York, this week. Miss Riley is completing her second season under Pearson's management, but has not signed as yet, for next season. Miss Riley is not only a very pretty and attractive young lady but is an exceptionally clever actress.

COUNTY FAIRS IN DANGER OF LOSING STATE APPROPRIATION

N. Y. Civic League Files Charges Against Agricultural Society Alleging Statute Against Gambling and Obscene Exhibitions Has Been Violated and State Money Should Be Withheld

County Fairs, one of the big attractions of the northern part of the state are in danger of losing the state appropriation of money which they receive each year to help defray the cost of maintenance, on account of the great amount of gambling and obscene exhibitions which are declared to have crept into the annual shows.

The New York Civic League has filed charges in the form of affidavits to the effect that the statute against gambling and obscene exhibitions was violated by the Franklin County Agricultural Society at its Fall Fair. The Franklin County Association is one of the oldest and best known in the entire state and for many years has given a big fair every Fall. It offers big prizes for cattle, horses, country produce and in fact almost everything of interest to the farming district. Horse racing is of great interest and big prizes are awarded for the racing winners.

Answering affidavits on behalf of the Fair Association have been filed in Albany, to the effect that no gambling or obscene exhibition was knowingly permitted and that the society took all reasonable precautions to procure law enforcement. A hearing will be held in the near future at which witnesses will be heard in connection with the case.

The Franklin County Association is not to be the only one against whom charges are to be preferred, it is said, as the Civic League has a list of some eight others against which charges are being prepared.

The attention of Berne A. Pyrke, Commissioner of Farms and Markets of the State of New York, was called to the matter by Rev. O. Miller, secretary of the league, who alleges that because of the management of the fairs, their share of the money set aside by the State for the county associations should be withheld.

According to the league the use of gambling devices and sensational exhibitions helped to draw enormous crowds to the fairs.

Counties adjacent to New York City are also said to be among those which conducted fairs of which the Rev. Mr. Miller disapproves, and which he can indict to the satisfaction of the Commissioner.

The Franklin County Fair is held yearly in Malone, N. Y., a town in the Adirondacks, near the Canadian border and each year draws thousands of patrons from the town, the surrounding country and Canada.

The Fair Association has always been pointed out as furnishing an admirable show free of all objectionable features.

MOROSCO HOLDING CO. ATTACHED

Anita Stewart Productions, Inc., of which Louis Mayer is president, last week attached the Morosco Holding Co., Inc., one of Oliver Morosco's interests, for $13,915.12, on the basis of two unpaid promissory notes for that amount, including interest, which had been given for the rental of the Anita Stewart studios in Hollywood, Cal., where Morosco has been producing a series of motion pictures.

One of the notes for $9,000 was given on December 21, 1921, for thirty days and only $2,000 and a portion of the interest was paid. The second note, for $6,915.12, was a sixty-day promissory note delivered on January 18th, 1922, of which no part has been paid.

The attachment was issued on the basis of the fact that the Morosco Holding Company, Inc., is a foreign corporation, incorporated under the laws of the State of Delaware.

STAGE WOMEN'S EXCHANGE OPENS

The National Stage Women's Exchange, under the direction of Hilda Spong, opened last week at No. 43 West 47th street. This exchange will operate a restaurant and exchange, the accruing profits of which will be used for relief work among the needy women of the stage.

The object of the exchange is to have a place where cast-off clothing, which is still in fair condition can be remodeled, cleaned and later sold. In addition to this there will be a small dining room where meals will be served at moderate prices.

The money obtained in this fashion will be contributed to the relief of professional women out of employment and in need of help.

PLAY SHOCKS CHICAGO

CHICAGO, Ill., March 27.—"Ladies' Night," the A. H. Woods' play, has been assailed here as "unfit for human eyes" by A. B. Farwell of the Law and Order League, and the producers of the piece were today summoned to appear before the Corporation Counsel and answer complaints that the play was "obscene."

Representatives of A. H. Woods, producer of the farce, declared that the criticism was unjustified, as it had run nearly a year in New York, where "it was the fad of the better class of New Yorkers."

IRWIN MOTION UP ON WEDNESDAY

A motion to dismiss the complaint in the suit of Fred Irwin, well known burlesque manager, against the Columbia Amusement Company for damages of $100,000, on the ground that it is imperfectly drawn, was made last week by Leon Laski, attorney for the defendant, and will be heard in the Supreme Court on Wednesday of this week. Irwin, who is represented by Attorney Avel B. Silverman, of the law firm of House, Grossman & Vorhaus, started suit last summer, alleging that two franchises which he operated on the Columbia Wheel had been illegally taken away from him. Irwin had operated two burlesque shows, known as Fred Irwin's "Big Show" and Irwin's "Majestics."

Irwin obtained an order for the examination of the officials of the Columbia before a trial of the action in the Supreme Court recently, but a stay had been obtained by the defendants and an appeal taken from the order. The appeal is scheduled for argument before the Appellate Division of the Supreme Court, April 7.

Lawyer Laski's motion for dismissal of the complaint is based upon the fact, as alleged, that Irwin's complaint does not state that he owned twenty-five shares of the stock of the Columbia Amusement Company, which a franchise owner must have.

WARFIELD TO PLAY "SHYLOCK"

David Warfield will be seen next season as Shylock in Shakespere's "The Merchant of Venice," at the Belasco Theatre, it was learned last week. This report, although it has been spread annually every year for the past decade, is understood to be authentic. In the cast, which has already been partly selected, will be Philip Merivale, at present playing in London with Phyllis Neilson-Terry in "The Wheel." He was last seen under Belasco's direction in "Call the Doctor."

Warfield, who has appeared in very few plays since he left the Weber & Fields Music Hall over twenty years ago, is at present touring in the West in a revival of "The Return of Peter Grimm."

"BOMBO" CLOSES ON APRIL 8

"Bombo," Al Jolson's show at the Jolson 59th Street Theatre, will close on April 8. He will begin a spring tour on the following Monday, opening at Atlantic City.

"JENNIE JONES" CLEVER COMEDY

BALTIMORE, Mar. 27.—"Jennie Jones," the new comedy from the French of Armont and Gerbidon which was presented here last week with Marjorie Rambeau in the title role, is another of these Frenchy plays New York has seen so much of this season, with the exception that the rise and fall of the heroine is cloaked under the respectable guise of legality—all her lovers must marry Jennie.

The comedy, which has been adapted by Miss Gladys Unger, is rather heavy in parts, but in others quite fine. The third act, in particular, is especially good. Miss Rambeau is entirely adequate to her role; she fills the bill perfectly, both as to charm and ability. The supporting cast is a good one, Robert T. Haines, Wilfred Lytell, Ben Hendricks and Robert Fisher doing the best work.

The play has to do with a beautiful shopgirl who climbs successfully the slippery social ladder by dint of her appeal to men. First she is the wife of a young songwriter and cabaret singer, living in a cheap little flat. She leaves her husband to become the wife of Herman Krauss, who has sufficient money to fit her out with an apartment on the Drive. Then Hamilton Powers, played by Mr. Haines, much wealthier than Krauss, induces her to accept his name and Park avenue home.

She is coached to assume the polished manners of the socially elect, her struggles to attain some degree of culture taking up a large part of one act. Then she meets the man she really loves, but Jennie finds she must pay for her ladder-climbing by sacrificing her first honest love.

CABARET SINGER REMARRIES

CHICAGO, Mar. 27.—Although oniy a few weeks ago Harry Vernon, the cabaret performer at the Green Mill Gardens, and his wife, who divorced him last August, were in the Superior Court before Judge Sabbath here when Vernon tried to get the alimony he paid his wife reduced from $37.50 down to $15 a week, last week the couple appeared in Court and told the judge that they had just re-married and were going to live happily ever after.

When he appeared before Judge Sabbath, last month, Vernon told the judge that he couldn't afford to pay more than $15 a week alimony to his, at that time, ex-wife, because he had to "maintain his position as the leading cabaret performer in Chicago," by expending a great deal of money on his personal upkeep, such as clothes, haberdashery, barbering, manicuring, laundry expense, etc. Vernon not only stated the economic reasons why his wife should get no more than $15 a week, but he also made the assertion that she didn't deserve any more.

His wife had not one of the artistic qualities essential to a nature like his own, declared Vernon. She never could be made to realize that her husband was an artist; in fact, as Vernon expressed it, she "razzed him." He recited to Judge Sabbath an incident which occurred some time before, when as he was singing "Ten Little Fingers and Ten Little Toes," his wife, who was present with a party, jumped up and spoiled his act.

"It was just as I was singing that plaintive line in the song, 'I never had a baby call me dada,' that my wife jumped up and hollered so every one could hear her:

"'Oh, yes, you have, you great big bum!'

"I'm telling you, judge, it just ruined my act," was the way Vernon put it the time before in Court. But now—*Mais non*, now it is *tres* different. Just as though there had never been a cross word to mar the sunshine of their marital happiness, the Vernons came into court arm in arm, smiled, it might even be said they beamed, upon those assembled, and told Judge Sabbath not to bother about that motion for a reduction in alimony, because Mrs. Vernon was going to get the whole contents of the pay envelope from now on.

V.M.P.A. DINNER ON APRIL 5

The annual dinner of the Vaudeville managers' Protective Association will be held at the Hotel Plaza, on Wednesday evening, April 5th.

AMENDMENT TO AGENCY LAW

The attention of the officials of the Actors' Equity Association being called last week to an amendment to the law governing theatrical agencies, which has already passed both houses of the New York State Legislature at Albany, which would permit the charging of more than the 5 per cent commission now prescribed by the law, preparations were made to obtain a hearing before Governor Miller signs the bill, which has already been placed before him for his signature.

Frank Gillmore, executive-secretary of the A. E. A., upon hearing of the measure, immediately got in touch with officials of the State Federation of Labor, who will make an effort to obtain the hearing before Governor Miller, before whom representatives of the actors' union will present arguments against the amendment.

This amendment, which was presented by Senator Fearon, provides for the deletion of a phrase in the agency law which states that no more than 5 per cent commission shall be charged for obtaining engagements in vaudeville or circuses, no matter how many agents procure the engagement. By the elision of this phrase, it will be possible for any number of individual licensed agents to each charge 5 per cent.

The clause in the law governing theatrical employment agencies which includes that portion to be amended by Senator Fearon's bill is as follows, with the proposed deletion in italics.

"The gross fees of licensed persons charged to applicants for theatrical engagements by one or more such licensed persons, individually or collectively procuring such engagements, except vaudeville or circus engagements, shall not in any case exceed the gross amount of 5 per cent of the salary or wages per week for ten weeks of a season's engagement constituting ten weeks or more. The gross fees charged by such licensed person to applicants for vaudeville or circus engagements *by one or more such licensed persons, individually or collectively, procuring such engagement* shall not in any case exceed five per cent of the salary or wages paid."

Mr. Gillmore, of Equity, asserted on Monday that it was essentially against the true spirit of democracy that any law affecting any particular industry or profession could be passed in both houses of the State Legislature before the profession or industry concerned knew anything about it. Before such measures are passed, he said, their should be an effort made to have both sides affected state their cases.

This particular incident falls right in line with Mr. Gillmore's assertion published in the CLIPPER of last week to the effect that the acting profession should make an effort to elect representatives to the national, state and city legislative bodies who would be particularly qualified to represent the profession in all matters affecting it. Had there been a representative at Albany representing the actors when Senator Fearon's amendment was presented the profession would have known of it before it was actually carried by vote in both houses and would have been enabled to make some fight against it, it is argued.

HILL TO SEND OUT DRAMAS

Gus Hill, next season, will devote most of his time and energy to dramatic productions, although he will send out a few companies of "Mutt & Jeff," and "Bringing Up Father," as he has done in previous seasons.

In an interview with a CLIPPER representative Mr. Hill said: "Look back 15 years ago, and you will find that 90 per cent, of the shows produced were dramatic productions. Today we find that 95 per cent of the shows offered are light comedies and musical shows. The public is beginning to tire of the silent drama and are ready to patronize the speaking drama. It is my intention to produce several dramatic shows both for the road and Broadway, at a $2 scale, and I feel certain that my efforts are going to meet with success."

Mr. Hill is interested in "In The Dark," a dramatic production which will open at the Frazee Theatre, during April.

VAUDEVILLE

SUMMER SLACK FEARED LESS BY VAUDE. ACTORS THAN BY OTHERS

Vaudeville Profession Better Off This Season Than the Legitimate, Burlesque or Motion Picture Branches—Summer Expected to Be Hard One for Theatres

With the approaching hot months figured to be the worst business period since the war, it is worthy of note that the vaudeville branch of the theatrical profession will be probably better off, comparatively speaking, than either the legitimate, burlesque or motion picture branches. While the present season, now drawing to a close, has been a hard one in all branches of the amusement industry, vaudeville, while it has been hit with the rest, has been more fortunate than the other lines. The legitimate field, with the burlesque, has been hit hard this season. Business has been exceedingly bad, and the amount of unemployment in these two branches of the profession has been far more than in the vaudeville end. While there have been more acts laying off this season than in the previous one, the amount of unemployment in the vaudeville industry nowhere approximates that experienced in the legitimate, burlesque and motion picture fields. Burlesque, of the three last named, has been better off than the others.

With the summer, when unemployment is the custom and not an extraordinary condition, the vaudeville actors will find themselves better able to pull through until the opening of next season than the actors in any other line.

The fact that vaudeville, more than either the burlesque or legitimate branches, operates during the summer months, is also another factor to the advantage of the vaudeville profession.

NEW POLICY FOR AMERICAN

CHICAGO, Ill., Mar. 27.—The American Theatre, a west side vaudeville house booked through the offices of the W. V. M. A., has again changed its policy. It will now offer three new sets of bills weekly. A special Sunday bill will play the house for the one day and the balance of the week new programs will be supplied for three days each. The American is a "break in" house and is used by the W. V. M. A. to look over attractions that are being considered for a tour.

NEW ILLUSION COMING

Frank LeFall has brought his latest illusion to this country from Rio de Janeiro. The illusion is entitled "Shooting Through a Woman." A box is supported, as high as a man's shoulder, on the stage, by means of four iron poles. A woman is placed in this box, her head and feet protruding. Lefell then shoots through this box with a rifle, breaking a sheet of glass on the other side, after which the woman is taken out of the box, apparently unharmed.

BIG NAMES FOR LOEW CIRCUIT

The opening of Eva Tanguay for the Loew Circuit at Seattle, April 1, marks the beginning of the plans for this circuit to add five or six real headliners to their books.

J. H. Lubin, head of the Loew booking department, in an interview stated that this was only the first move on part of the Loew organization to add big names to their shows.

ORPHEUM DEPTS. MOVING

The Orpheum Circuit's auditing and legal departments move this week from New York to Chicago. The files, desk and office equipment has been packed and shipped to the State-Lake building, Chicago, and will be ready for operation by April 1. The B. F. Keith legal department will move into the offices occupied by the Orpheum on the tenth floor of the Palace building.

"ROSE GIRL" UNIT DELAYED

The new Shubert Vaudeville unit, "The Rose Girl," which was to have opened at Philadelphia this week, did not, due to the fact that it was not ready. It will probably open next Monday, but just where has not yet been decided upon. It will be impossible to have its initial performance in Philadelphia, as another unit, "The Whirl of New York," is to play the house next week.

"PINS AND NEEDLES" LAYS OFF

"Pins and Needles," the Shubert vaudeville unit, which opened in Philadelphia two weeks ago, and played Washington last week, is laying off this week. Whether or not it will play any further time could not be ascertained at the Shubert vaudeville offices.

"Pins and Needles," the English show brought over here from London by Albert De Courville played a short engagement at the Shubert theatre here. Business was not good with the English show which was badly panned by the critics and after its New York engagement was made into a vaudeville unit and booked over the Shubert time.

TWINS FOR VAUDEVILLE

Gwen and Mabel Owen, twin daughters of Dr. Orville Owen of Detroit, have entered vaudeville and opened this week at Proctor's 23rd Street Theatre. Dr. Owen was the instigator of the recent worldwide discussion of the Baconian theory. Dr. Owen offered historical proof that Bacon and not Shakespeare was the author of the plays that the latter has always been credited with.

GARRON IS YONKERS MANAGER

Pat Garron has succeeded Guy Graves as manager of F. F. Proctor's Yonkers theatre. Graves, who has been associated with the Proctor organization for many years, is now manager and principal owner of a large motion picture theatre in the Yonkers district.

LA BLANC & GILMAN TO PRODUCE

Leo LaBlanc, formerly stage director for Ed Wynn's show, has formed a partnership with Harry B. Gilman and has opened offices at No. 1591 Broadway, where he will produce and stage vaudeville acts, revues and engage in a general agency business.

TEN ACT BILL FOR FIFTH AVENUE

F. F. Proctor's Fifth Avenue Theatre will celebrate a Spring festival week April 10 with a ten act bill. This is the fifth year that this particular week has been celebrated by enlarging the bill. The ordinary bill at this theatre is six acts with a feature picture.

LOEW'S CASINO CLOSES

SAN FRANCISCO, Cal., March 27.—Loew's Casino Theatre here closed on Saturday night and no announcement as to the time of its reopening has been made.

It is said that when it does resume, a programme of pictures will be seen.

NEW ACTS ON SHUBERT TIME

Although the Shuberts will soon discontinue their vaudeville activities for this season, they still continue to open acts on the circuit.

Last week, Bobby Higgins and company opened on the Shubert Vaudeville Circuit at Philadelphia immediately following an engagement at the Palace, New York.

Charles King and Lila Rhodes were headlining the bill at Keith's, Philadelphia, last week, and after closing there on Saturday night opened on the Shubert Vaudeville Circuit at Boston, where they are splitting the headline honors with the Higgins act this week.

George Rasely, assisted by Rube Beckwith at the piano, opened on a tour of Shubert Vaudeville at Boston, on Monday. Rasely was with Nora Bayes when she appeared in Shubert Vaudeville. At the conclusion of her engagement on the circuit Rasely asked for his release, which she gave him.

Miss MacKinnon Herself opened on the Shubert Circuit at Newark, last Monday.

Russ Leddy and company, presenting "Surgeon Lauder, U. S. A.," which has been appearing at some of the local Loew houses, went over to the Shubert Circuit and opened at Boston, on Monday.

The majority of the acts that are opening for Shubert now, have contracts that call for between six and eight weeks play this season and thirty-five weeks next season.

HELEN SANTORO OUT OF SHUBERTS

Helen Santoro, who was handling the publicity of the Winter Garden, vaudeville, for the Messrs. Shubert, severed her connections with the firm on Saturday. Miss Santoro has many friends both in the theatrical and newspaper professions, and her departure from the Shubert vaudeville offices came as a surprise to many of them.

WALLEN BACK FROM FLORIDA

C. H. Wallen, general manager of the F. F. Proctor Enterprises, returns to his desk in the Palace Theatre building this week after an extended vacation at Palm Beach. Mr. Proctor, his family and a party of friends are enroute from the Florida resort by automobile and will arrive in New York in two weeks.

TERRACE GARDENS RE-OPENS

CHICAGO, Ill., March 27.—The Terrace Gardens re-opened last week with a new amusement policy, including vaudeville. The Gardens are under the management of Harry Moir and will hereafter play only vaudeville attractions. Revues have been the chief source of entertainment at this cabaret.

VAUDE TO LEAVE WINTER GARDEN

Unless the Messrs. Shubert change their minds, the Winter Garden will discontinue its present policy of vaudeville in four weeks. The new Eddie Cantor show, "Make It Snappy," will open at the Winter Garden on April 17.

CARRELL BOOKING GRAND

CHICAGO, Ill., March 27.—The Carrell Circuit has secured the bookings of the Grand Theatre, Muscatine, Ia., and started booking this week. The house will be a split week, playing five acts each half.

VAUDEVILLE OUT OF APOLLO

CHICAGO, Ill., Mar. 27.—Shubert vaudeville will close at the Apollo Theatre here on Saturday night. On Sunday, April 2 the McIntyre and Heath show "Red Pepper" will open at that theatre.

WHITEMAN AT PALACE APL. 10TH

Paul Whiteman's Palais Royal Orchestra, have been booked to play another five week engagement at the Palace Theatre, opening there on April 10.

N. V. A. COMPLAINTS

Bert Walton has filed a complaint against Ruby Major, alleging that she left his act without having given the proper notice.

Lucas and Inez have complained against the act of Prosper and Merit, for alleged infringement on what they term the routine of their act.

Frank Terry, on the Loew Circuit, has filed a complaint against the act known as McCoy and Davis, for using a military recitation which finishes with "Will you take the message?—NO!" This, Terry claims, has been a part of his act for many years.

Olsen and Johnson have filed a complaint against Barrett and Neil. The complaint alleges that the later act is using a bar bit in connection with the singing of the song, "Sweet Adeline," which they allege belongs to the Olsen and Johnson act.

Maxime has filed a complaint against Walters and Walters for using a swing bit in their act which he alleges is a part of his act.

Joseph K. Watson has complained against Will H. Cohan. Watson claims that he loaned Cohan a song last season to be used only while they worked together in the show called "Girls De Luxe," and that since leaving the show Cohan has continued to use the song, which Watson alleges is his personal property.

Lewis and Dody have filed a complaint against Joe Rose, an act working on the independent time. They claim that the "Hello" song which Rose is using, belongs in their act.

CHANGE IN OFFICE SIGN

CHICAGO, Ill., March 27.—The name "Shubert Circuit of Chicago" has been removed from the doors of the offices on the tenth floor of the Woods Theatre Building. The reason assigned is due to the fact that the Shuberts have objected to the use of their name by booking offices in this city. Lester Bryant made a hurried trip to New York last Friday and went into a conference with officials of the Shubert Circuit. Upon his return to Chicago the name of Shubert was removed and the offices in the future will be known as The Lester Bryant Booking Offices, affiliated with The Shubert Circuit. Mr. Bryant in an interview with the CLIPPER stated that the Shuberts were still financially interested in the offices, claiming that they controlled 50 per cent of the offices here.

There will be no changes in the staff of the Bryant offices, regardless of reports. It was stated that Jimmie O'Neal would resign and return to his former booking position with the Pantages Circuit. When interviewed Mr. O'Neal denied that he would leave the circuit.

SALLY, IRENE ACT CLOSES

"Sally, Irene and Mary," the vaudeville act which featured Eddie Dowling and was touring Shubert Vaudeville, closed its vaudeville engagement at the Shubert Crescent Theatre, Brooklyn, last Saturday night. The act, which is to be converted into a complete production, will start rehearsals within a few weeks. Eddie Dowling will again be featured with the piece.

HARRY NESTLER OPENS OFFICE

Harry Nestler, who was formerly associated with the Marcus Loew Enterprises, has opened in office at No. 201 West 49 street, where he will direct the bookings of cafes, for both artists and musicians.

OLD ACT REVIVED

Charles and Sadie McDonald are this week reviving their old act of "The New Chief of Police," done by this pair twenty years ago. The act will work on the Keith time.

VAUDEVILLE

PALACE

The biggest thing of the afternoon, by far, was the "Stars of Yesterday" act who received a reception that surely must have warmed the cockles of their hearts. What a time for those in the act, and for the few in the audience that saw them work in their prime? We envy the theatre goers of the day.

Murray and Oakland appeared in place of Harry Fox, with Beatrice Curtis, who are out of the bill.

El Rey Sisters and Murray Mencher at the piano, presented their novel dance revue, the Sisters doing some versatile stepping and acrobatic feats on roller skates.

Jack La Vier, plus a cane, good line of talk, and an alleged amateurish weakness for performing on the trapeze that gathered many laughs and supplied some thrills to those who thought he would slip. Nevertheless it is probably much harder to do the kind of stuff he does than legitimate tricks, which he can do if he wants to.

Number three on the bill were Ralph Riggs and Katherine Witchie, assisted by Mack Ponch, violinist and director in the pit, in "Dance Idylls," in five scenes. The violinist filled in two or three intervals with selections, while the dancers went through a routine that showed them to be no drones. Their background sets were artistic and pretty and certainly original work for a dancing team.

Tom Smith, assisted by Harry Newman, mostly at the piano, created an atmosphere of gayety the minute he came on. Every piece of business went over easily, songs, dancing, his own particular fall and other bits. The act is rounded off well with the ventriloquist bit and mind reading burlesque, which they do like few nut-comedians can.

Through the medium of the sketch "Batty," the playwright Harry Wagstaff Gribble, gives the audience an idea of how "The Bat" might affect a hired girl. Effie Shannon and Jessie Busley with William Raymond are the cast which is an exceptional one. Miss Busley plays the part of the maid who comes home on a stormy night after seeing the melodrama "The Bat" and is on the point of hysterical fright, jumping at every little noise, Mr. Raymond is her employer and Miss Shannon is his fiancee. The maid falls asleep on the couch and has a sort of nightmare and as dreams happen, people she has met or knows are characters in a sort of re-enactment of "The Bat." Her employer and his fiance are in her troubled dreams which has some of the creepy doing of the play. Miss Busley presents a distinct and consistent character as the "maid."

The first half was closed by Murray and Oakland, in place of Harry Fox, with their novelty bits of song, talk and impressions and other things. Miss Oakland possesses an excellent voice and presence and her partner puts over his comedy, and songs with little effort. Their impersonation of a couple of 1862 singers as well as the Spanish bit went over well.

The second half was opened by Carl Randall with Berta Donn and Mary Washburn. Though recently recovered from the "flu," Mr. Randall's dancing has a style all his own and won him a hand second only to that received by the old-timers in "Stars of yesterday." Miss Washburn is a good pianist and Miss Dunn's dance with Randall is a classic.

"Blackface" Eddie Ross and his African Harp, put his humorous monologue over for a hit as usual, finishing off with a selection on the "harp."

"Stars of Yesterday," with a cast of several grand old-timers of the Variety days, received an ovation in the next to closing spot, in an act that gets over on its merits, and not merely sentiment. For detailed review see New Acts.

Miss Patricola, "The Scintilating Melodist," closed the show, coming on with a gag "I thought I was over with supper shows," the time being after five, and sang a number of popular selections, going well as usual M. H. S.

VAUDEVILLE REVIEWS

WINTER GARDEN

Opening the show this week was a prologue, in which each member of the cast of "The Whirl of New York," took part. Immediately following this and in "one," Florence Schubert sang "Molly on a Trolley," and was assisted by sixteen typical Winter Garden choristers.

Purcella Brothers, were really the first to act. They opened with a special number that lead them into some unusual stepping. A second number introduced some Russian dancing, and they closed with a dance in which their ankles were cuffed to each others. The boys did well considering the audience was walking in on them.

Keno and Green, with a comedy singing and dancing skit entitled "The Saturday Evening Postman," opened with some talk into which they have injected several songs and dances. The couple had it rather hard starting but managed to get several laughs with their chatter, and their songs and dances registered. Both are very clever dancers, and they have a pleasing vehicle.

The Flemings opened with several artistic poses and then went into some good hand to hand acrobatic work, closing to a good share of applause.

Conchita Piquer, who has been held over for a third week, used a new opening number and a new costume. The remainder of the act was the same as last week. Like liquor, this little lady is improving wth age.

Kyra came next. The chorus in oriental costume were used to advantage in lending atmosphere to the act. Kyra did three dances, all of which were of the Oriental type. She opened with a "veil dance," in full stage; for a second number an Egyptian dance was introduced and she closed with a dance she calls "The Spirit of the Vase."

Bard and Pearl were awarded a reception on their entrance. These two boys have a routine of talk that gets them laugh after laugh. They know how to get their points over.

Nancy Gibbs was assisted by Pierre DeReeda at the piano. Miss Gibbs sang several classical numbers in good voice. DeReeda, besides being a good pianist, played a solo on the violin in good style. Four bows let them get away.

Roy Cummings in "One Good Time," closed the first half of the show. He is assisted in the act by Billie Shaw. The couple have a good routine of comedy chatter and Cummings, who is noted for his "falls," took plenty of them. A burlesque quartette bit introduced in the act went over nicely. Cummings does the fall into the orchestra pit which was also done last week by Ray Hughes, but Cummings does it, and does it right.

"The Whirl of New York" occupied the remainder of the performance. Dolly Hackett as "Mimi," did herself justice in the parts assigned her. She has a pleasing voice. Kyra did several dances throughout this portion of the entertainment in her inimitable manner. J. Harold Murray has a good voice which he uses to good advantage, particularly when he sings "Mandalay." Roy Cummings "clowned" here and there during the action of the piece and brought forth plenty of laughter, while Keno and Green danced their way into the hearts of the audience. Florence Schubert sang in a pleasing manner and Clarence played the "Prohibitionist" well.

Bard and Pearl in a flirtation bit, assisted by Dolly Hackett, again got laughs that were laughs. Pearl is an artist.

The Chinatown scene was well staged. Here Miss Green sang a number in good style and again Jack Pearl in a telephone bit ran off with the honors. The chorus is well trained and worked in a meritorious manner. S. H. M.

81ST STREET

Reddington and Grant, in an act entitled "Bounce Inn," done on the trampoline, scored in the opening spot of a six act bill. There was a lot of time wasted in pantomime that meant nothing. The boys when they worked, worked hard and fast. One bit that caused laughter was the "faking" of music on a mandolin, while bouncing on the trampoline. In reality the other chap, behind the set, played the instrument. He then came on and did his work on the canvas, playing a real mandolin, which bit of business scored, taking the act off to three or four bows.

Lucille and Cockie, using two good birds in the act, were a novelty and got across well. The woman has a pleasing appearance, but shouts hilariously at each move of the birds, one of which seemed to be a parrot, the other a cockatoo. The birds spoke, laughed, danced and sang, much to the amusement of the entire house. The act is a novelty and did well in the number two position.

Mabel Burke and Nellie Nelson, two young ladies in piano and song work, did exceedingly well. On the stage announcers the name Nelson was written in much smaller type than Burke's. Probably this was discrepancy in the poster, as Miss Nelson works harder, in fact, than does Miss Burke. Although Nellie Nelson has not the ease of Miss Burke, she undoubtedly has the more pleasing personality. The two did excellent work at this performance, and have the makings of one of the best sister teams in vaudeville. Their voices are in harmony, while their features as to person, are entirely different, and each have their own style.

Burns and Lynn, two men of the "nut" comedy type, stopped the show. The two played battered instruments, and succeeded in getting a little music, however harsh, out of them. But their dancing was what put them over. All of their terpsichorean efforts were fine and the audience enthusiastically called for more, even though the time of the act had run over. The men obliged as long as they could, until they had completed their repertoire.

Billy Dale and Company scored. Dale plays the part of an old man—type, roué. His weaknesses are many, and he is continually troubled with them. There are two which are pronounced—wine and women. The action takes place in Paris, in "Le Jardin de Paris." The son of this old man, an enterprising young lawyer, and, by his own statement, a good one, tries to get his father to come home to America with him. This the old man finally acquiesces to, after he has first secured an attractive young wife, which he proceeds to do without the slightest compunction. The act had its comedy points, and succeeded in getting over, though not to the applause usually accorded this group.

Florence Walton and Company, in their new act, stopped the show in the closing spot of the bill. For the opening Miss Walton entered and sang a song, "For No Reason At All." While her voice is not bad, it is not good. Her personality got the vocal selection across. This opening is not unusual, as all dancers, good or bad, enter with a song—for no reason at all. They believe they are "kidding" the audience. It is an old stunt and most every audience is acquainted with it by this time. Following this "for no reason at all" opening the violinist did a solo that took the applause honors of the evening away from everyone. It was fine and to this music loving audience, it was wonderful. Undoubtedly the best work in the entire act. Following this solo, Miss Walton and her dancing partner executed a Spanish number, followed by another solo that took the house, after which Miss Walton and the man did two more dances and closed the act. D. S. B.

COLONIAL

Ben Beyer opened the bill with a clever bicycle presentation entitled the "cycle of mirth." Beyer proved himself a seasoned showman and from the start of the turn with its "hoke" wheel until his monocycle finish he kept the audience breathing hard. Two bows.

Pearson, Newport and Pearson in the second spot danced their way into the hearts of the audience. As acrobatic foot tappers this trio are close to unbeatable. Coupled with their ability as dancers they added a natural clowning that made the act a surefire. Took three bows.

Dick Duffy and Adel Keller came next. This is another one of those clever semi-quiet acts that are becoming popular in vaudeville. With a pleasing smoothness the pair sail through a cute little story, get a lot of laughs and never raise their voices over the ordinary speaking tone. The opening of the act is great. Though it is being done by other acts this turn does it just a trifle better. It would pay some of the acts that believe it necessary to yell their lungs off to get a laugh to visit this theatre and see how easy it can be done in a quiet way. Took four bows.

Harry Tighe, assisted by the Crane Sisters came next. Tighe is the same old comedian with the same old style of laughs and new material, but it must be remarked that one of the girls that he has with him is a winner. As a mimic comedian it is believed by this writer that this little lady will be heard from some day and that day does not appear to be in the far future. She has everything that is necessary for her type of comedy, a pretty winsome face and a personality that is very contagious. The other girl also displays a character that is entrancing but not as commercial as her sister's. The two girls are ideally casted as a prop to Tighe and he should make it his business to keep them. Took four bows.

Horace Goldin, billed as the "Royal Illusionist" in his "Sawing a Human Being in Half" closed the first half of the bill. The magician has added a new trick, probably to prolong the novelty of the stunt which at the best is short lived. The new angle is to saw through the table on which the box rests as well as the box itself. This finale gets a big gasp from the audience. Though the trick is improbable it is entertaining and causes much speculation among the audience on how it is done. To make the trick more complicated Goldin cuts the toe of the stocking worn by the woman. The actual applause merit of this trick could not be discovered as they drop the curtain immediately following the turn for the intermission.

Kharum, the Persian Pianist, opens the second half of the bill. This artist added the mystery of the Orient to his playing by acknowledging his applause with stiff and stately bows. His technique is proof of years of study and on the whole he is a big attraction after he gets started. The number played when he left the stage was "The Sheik" and Kharum being in that costume the audience applauded very heavily to hear him play the song, but the most they got was a few stately bows, which in a way, added to the strength.

Fern Redmond and H. Wells in "The Gyp." came next. There is something materially wrong with this turn. In spots it is great, but these spots alternate with periods that slump the act way below the standard.

The Avon Comedy Four in the next to closing spot on the bill were the hits of the night. They kept the audience in a riot of laughter from the beginning until the finish. Their kitchen scene is so true to life that the most hardened must laugh. Joe Smith at the finish of the turn had to make a speech to quiet the audience.

Paulette and Ray in Grotesque Acrology closed the show and sent the crowds out into the rain feeling that they had seen their money's worth and such they had, for the bill was worthy of the name—A Big Time Show. E. H.

VAUDEVILLE

AMERICAN ROOF

(First Half)

James and Edith James opened the show with a musical offering. The man plays a piano-accordion, and the woman plays a xylophone. Both are good musicians. They played several selections that pleased, closing with a medley of popular numbers. For an encore they played a popular "blues" number.

Cooper and Lacy, are a man and woman, who opened with a little special number, that led them into a dance. Each of them did a single routine of dancing, with the woman doing impressions of Pat Rooney and George White. A double dance was used for a finish. This couple can dance, but they might eliminate the opening song, as their voices are not strong, and besides it does not mean anything. Their dancing will get them over. They took two bows here.

Hubert Dyer and Company, is a two man acrobatic and tumbling act. One of the men does the comedy, out of which he got quite a few laughs, while the other man did a bit of work on the rings, that went over fair. The comedian is the big end of the offering. He goes through a series of falls and bumps in good style. They went over nicely.

Coffman and Carroll, man and woman, the man doing blackface and the woman in tan, opened with a line of chatter, that has laughs. The man is possessed of a "prop laugh," that he uses to good advantage. The talk is followed by a ballad by the woman, who has a pleasing voice. A double number let them get away to a fair hand. The act is one that will do nicely in the three-a-day houses. With a better line of talk the act would be able to play the better class houses.

Songwriters Festival, closed the first half of the show, and stopped it cold. It will be found reviewed in detail under "New Acts."

Casson Brothers opened after intermission. These two boys used a popular number to open with, that gave way to a dance that they put over. Following the dance, they used some gags that were a bit aged, that gave way to a ballad by one of the boys, while the other man with the aid of some newspaper, tore out a designed table-cloth, that met with approval. A bit of a single dance, by the designer followed and the team closed with a well routined double dance, to a good share of applause.

Kibel and Kane, offered a comedy skit, in a special set, which they have entitled "Inventions ala Nut." The act deals with a man who has invented nut inventions, such as a machine to "kick yourself," and noiseless alarm clock; here and there throughout the act a few laughs are derived. The "doughnut" gag is a good gag but the man telegraphs it to the audience before he reaches his point. If he watches this he may find it good for a solid laugh. The woman, is a good foil and works up the laughs in good style. The closing number is well put together, and they closed to a fair hand.

Page and Gray, were next to closing. The man does a "nut," but does it rather feminine, and might overcome that habit. He has the makings of a good comic, but lacks material, as most of the talk used in the act is ancient. The woman has a good appearance, a pleasing voice, and is an accomplished player on the French Horn, but she is lacking in talking ability, and might get on and off the stage a bit easier. With some perseverance, this woman will develop into a good straight woman, but as yet she is a bit crude. Both these people work hard to get the present material over, but it lacks a "punch." New material would improve the act greatly. It went over fairly well here.

Krenka Brothers, with a novelty acrobatic offering, that introduced some good tumbling and hand to hand work, closed the show to a good share of applause.

S. H. M.

RIVERSIDE

The Unusual Duo, Frank Fivek and George Jenny, opened a long eight act bill at this theatre with an exhibition of roller skating. The work was good and scored. The only novel thing done was a neck hold by the smaller lad on the larger one, who executed a series of spins, holding the other man's feet on his neck. This pleased the very small audience, who applauded roundly.

Edwin George appeared in "A Comedy of Errors," which proved to be a number of tricks, every one of which was missed, while he kept talking. The talk was excellent, but most of it did not register with those in front. George attempted several stunts done by many of the vaudeville exponents of the art of juggling, but, as aforementioned, did none successfully.

William Sully and Genevieve Houghton in "Calf Love," a two people sketch, did excellently. The work done, which included singing and talking, all got across. Sully opened the act with a song introduction and after this Miss Houghton had a little song to sing, which she rendered very prettily. This was followed by a great buck dance, done, without music, upstage. The effect was novel, and interesting. The boy proved to be a good dancer, and got away strong. The act received a good hand and the two made a pleasing curtain speech.

Frank and Joe Wilson, "The Lieutenant and the Cop," did well in the fourth spot, and were one of the laugh hits of the entire bill. Both of the men are fat, and possessors of high tenor voices, which added to the ludicrousness of the offering. Both of the boys got away with some great yodelling. An act that pleased, and deserved to please. During this act the audience began to come in, and soon the house was a little larger, and a little more appreciative.

De Lyle Alda and Company, featuring Edward Tierney and James Donnelly, two fine dancers, preceeded intermission. The act is in three scenes, and shows the burlesque side of a "fairy story" in which a little girl gamin of the streets is brought home to the mother of a rich young man, and who is later ejected from the house upon the discovery of who and what she is. In the third scene, one year later, this same little girl becomes Sally Cinder, star of "Marillyn," a Broadway success, and finally marries the rich young man. Throughout the act there is plenty of good dancing and singing. Especially fine was the dancing done by the two featured boys. A great act.

Jim McLaughlin and Blanche Evans, in "On a Side Street," a bowery travesty, stopped the show. There are a great number of legitimate laughs in the act, and all of therm registered. Miss Evans and McLaughlin were both proved clever artists. While the material was "tough," the work of the actors did not disgust the audience, who applauded roundly.

Mabel Ford and Company, with Dave Apolon, musician, and Golden and West, two men, did their work well, and took second applause honors of the bill. Miss Ford is still as accomplished a danceuse as ever, and did her work in a commendable manner, assisted by Golden and West, and Apolon. In the first number Apolon plays on the mandolin, a Spanish love song. After this song he aids Miss Ford in a Spanish dance, in the costumes of the country. Then Golden and West had their turn in soft shoe and tap dancing. Did well. But Apolon took second honors of the act with his mandolin playing. A great act, and one that can stand featuring in the best houses.

Bert Fitzgibbon, assisted by Brother Lew, had a good time joking with the audience. His comedy, or a great part of it, is ad lib., and Fitzgibbon knows what to say and when to say it. Brother Lew rendered two or three excellent selections on the xylophone.

D. S. B.

PALACE

(Chicago)

One of the liveliest arrays of vaudeville talent that has been shown here this season. The bill is well arranged and ran like a prairie afire all afternoon. Karyl Norman scored for one of the biggest hits ever recorded in the Place Music Hall. His admirable and artistic ability in conjunction with his singing made him the favorite. His costumes are beautiful creations and his offering is in its prime. In short he is considered a wonder here.

Jack Hughes' Duo opened with a splendid routine of music played on brass and string instruments giving the bill an excellent start.

Harry Holman and company in "Hard Boiled Hampton" proved a laughing thunderbolt, supplying a laugh a minute, all the while he was on the stage. The sketch, the action of which takes place in an office, is one of the funniest seen here in some time.

Claudia Coleman with her impressions of the female sex proved an original novelty and capable in traveling in fast company.

Demarest and Collette with violin and 'cello, the man clowning with the instrument, hit it off neatly, winning out to appreciative returns. The team certainly work alike in accomplished style.

Karyl Norman "The Creole Fashion Plate," followed the above act and scored a hit of great proportions. All of his songs and gowns made a hit, no act like it being seen here of late.

Whiting and Burt handled the difficult spot with amazing ease. Their showmanship and splendid repertoire of songs and their method of putting them over registered them for second place among the heavy hitters of the afternoon.

Roscoe Ails and his jazz band and Kate Pullman caused much applause with their jazz dancing steps, and comedy bits pleasing the entire audience.

An unbilled two man Japanese acrobatic act, closed the show with a great display of equilibrism, which held the larger portion of the audience.

H. F. R.

APOLLO

(Chicago)

Shubert vaudeville will end its season Saturday night with the knowledge that its final week will play to capacity business at the Apollo, judging from the business Monday evening.

This week's programme is run in revue formation, with vaudeville sets intermingled. It is called "The Midnight Rounders," and it is breezy throughout, well staged, beautifully costumed and surrounded with appropriate scenic effects. The revue opened with a prologue, introducing the principals, Irving O'Hay, Conlin Cameron, Helen Eley, Jane Green, Jack Keller, Ethel O'Brien, Jean Carroll, Davey White and Lillian Washburn.

Alice Ridnor started things with a song, "The Land of Blues," getting away nicely. Sam Hern and his rube monologue scattered laughs to all corners of the theatre with his breezy talk and relishable comedy. Helen Eley and Jack Keller officiated in song, which commanded attention.

White, Ridor and Carroll offered bits of dancing that brought applause from the entire house.

Harry Hines registered distinctly with comedy songs and easily displayed mastership as a songster.

Another bit of revue followed and then came Deiro with his accordean. He ran away with the hit honors through his clever manipulation of his miniature piano keyboard and his showmanship. Deiro is a musician and his technique is marvelous. Laura Hoffman and her beautifully cultured voice offered more delightful singing.

The rest of the evening was devoted to the revue, which ran along at a fast clip, giving entire satisfaction and entertaining the most rabid of amusement seekers.

H. F. R.

NEW ACTS

STARS OF YESTERDAY

Theatre—*Palace.*
Style—*Songs, dances.*
Time—*Thirty minutes.*
Setting—*Special.*

The "stars of yesterday" that take part in this act are, Barney Fagan, the Original Corinne, Joe Sullivan, Tony Williams and Lizzy Wilson, with Little May Kennedy assisting. The act as a whole is put on in an entertaining manner, each of the stars being presented in a way that gives the offering continuity, moving forward without a hitch. The set is a library or living room, and Tony Williams as the granddaddy of May Kennedy, is in reminiscent mood and tells her of the show-people with whom he was associated when he was first on the stage. As he speaks of each one, they are seen through a scrim drop in a large gold frame in the rear of the set, and they come forward until the curtain drops in back of them in "one." After each bit, the scene is the library again with the girl sitting on the arm of the narrator's chair. All of the cast of famous old timers received a tremendous hand when reviewed and they proved to the present generation that the merits of the old timers was not sentimental talk.

The first to appear was Lizzie Wilson, in Dutch costume, who sang "Dinklespiel" and as an encore "Snitzelbank" with the aid of a blackboard and stick.

Second to appear was Joe Sullivan in an ample sized full dress, singing his famous song "Where Did You Get That Hat" of which he is the author. He sang, "I'm Going to Be Married" and closed with a great dance. Like Miss Wilson, he got the audience at once, supplying many laughs.

Corinne appeared next in costume of a minstrel boy of former decade and with her mandolin accompaniment sang a yodeling lullabye, following it with "Rosie You Are My Posie," in lively fashion and brought down the house with her fine rendition. Her voice was melodious and powerful.

Barney Fagan, in purple suit and band around his straw hat was a "wow" singing, "My Gal's a Highborn Lady," following it with some dancing steps nothing short of marvelous for a stepper more than three score and ten years old. All hands joined in the finale, midst thunderous applause that lasted for a long time. And what could have been sweeter or better showmanship than the kiss planted on Corinne's lips by Barney Fagan.

The whole offering never had a dull or doubtful minute in the running time of a half-hour or more and there is every reason to believe that it will go equally well anywhere it plays. The producers of the act are to be congratulated for the brilliant idea.

M. H. S.

LEONARD

Theatre—*City.*
Style—*Dancing.*
Time—*Twelve minutes.*
Setting—*In "one."*

Leonard is a clever performer, and did his work well, at this house. He is a colored boy, and lived up to the dancing reputation usually accorded the colored man. He was neatly, but not flashily dressed, and gave good account of himself, in his work on the stage.

His dances were good, and were done with ease and grace. Each tap, each slide, and each jump was perfect, and Leonard went off, after a little talk, to a big hand.

D. S. B.

VAUDEVILLE

KEENEY'S

(Last Half)

The Morellos, a skating act, opened the bill and pleased the house with the whirlwind turns, butterflies and spins. The act is a neat flash opening. The work of the Morellos was good, and they had no difficulty in holding their opening spot with ease. Showmanship is one of the features of the act, and every turn is well done in a manner calculated to catch and hold the attention of the audience.

Harper and Blanks, man and woman colored performers, were fine. There was some singing, a little talk which was good, and a lot of dancing. In this dancing the combination is away above the average performer. The man executed a great tap dance solo that pleased, and went over for a hit. The woman sang, and also did a dance that took first honors. The two have personality, ability and material and deserve a better spot than number two. The further down the bill they are, the better they should go.

Charles Lloyd & Company, man and woman, got many laughs from the audience. The man has bought a car (?) valued at $3,000 for the total sum of $60 cash. His wife thinks the car to be valueless. Both are excited, and while neither know anything about the running or the mechanism of an auto, they both claim superior knowledge. The car, as usual, refuses to go when the two are in it, yet runs perfeectly when they are standing by. Finally the car is persuaded to go, the two get in and the front of the car spins off on a joy ride by itself, leaving the rest behind.

Murdock and Kennedy, man and woman team, were good, though they would do better on the smaller big time. The two are mismated, in that the girl is diminutive, while the man is extremely tall. However, the team did good work, which did not get across as it should have. The man is an excellent dancer, while the woman was not far behind.

Dave Rafael and Company, the company in this case consisting of several figures, which Rafael made to talk by ventriloquism, pleased. The idea is novel and with the good work done by the man himself in carrying out a three sided conversation, the act went across in big time style. A good act and one which should do very well in almost any spot on any bill. Took several bows.

Pellock and Dean, man and woman combination, were fair enough and pleased. The man took some difficult falls and put them across in a manner that showed salesmanship. He got a hand for these falls, which looked hard. It seemed as though he must hurt himself. The act went well and took four bows for the close.

The Yong Wong Troupe, a Chinese troupe of men, closed the bill with fire eating, contortions, spinning pitchforks and plate spinning. One of the group, a lad of not more than eight years of age, scored on his contortion work, which was excellent. D. S. B.

FIFTH AVENUE

(Last Half)

Henodee Troupe, a group of Japanese, opened the show with some novel acrobatic work and some clever juggling. They carry a beautiful cyclorama of Japanese design. They did well at this house. The act is a good act for the opening spot on the better bills.

Creamer and Layton, two colored boys, writers of popular songs, sang several of their current successes and closed with a medley made up of the choruses of numbers they have written in the past. For an encore they sang a new song. They stopped the show for a few minutes.

Harry Hayden and Company presented a comedy sketch entitled "The Love Game." Two men and two women comprise the act, with Hayden doing the comedy. They kept the audience laughing and finished nicely. The act is capable of playing the two a day.

McCormick and Irving, man and woman, opened with a flirting bit and then went into dialogue that led to a double number and dance, which was followed by a single by the man. The woman, who has a fairly good voice, sang a ballad, and they closed with a double number. The act is a good act for the three a day.

Lorraine Sisters came next. These two girls are assisted by a male pianist, who besides being a capable pianist, also played solos on the xylophone. The girls introduced various styles of dancing in a creditable manner. They have pleasing personalities, and their costumes were pretty. The act did very well here.

Morris and Shaw, two men, offered "The Mosquito Trust." These two boys started the audience laughing right from their opening, and at the finish of the act they stopped the show for several minutes. Their talk is bright and both have good voices. The boys should have no trouble in getting over in the two a day houses.

Gibson and Connelli, in a comedy playlet, "The Debutante," the story of a woman crook did exceptionally well. The act contains plenty of comedy, and the couple put it over in good style. Three bows let them get away.

Ruth Roye, in her inimitable manner, sang several songs and stopped the show. She granted a few encores, and left leaving plenty of applause back of her.

La Graciosa, a novelty posing act, with special scenery, closed. The act uses slides which are flashed on the woman as she poses. It is a good act that will please on any bill. Closing the show, it took three curtains. S. H. M.

JEFFERSON

(Last Half)

Lowe, Feeley and Stella opened the bill with their comedy skit containing a variety of bits, such as characterized the entire show.

Jo Jo Harrison, two men in the act, filled the second spot, singing and dancing, with some comedy for good measure.

Third on the bill was Harry Breen, who doubled from the Broadway Theatre on account of the inability of the Quixie Four to appear, one of them being sick. The "Nut" went strong as usual, keeping the house in continuous laughter.

Morton Jewel and Company, two men and two women, the latter blondes, were another act that proved themselves equally versatile at a variety of stunts, though the act might be classed as one of the best disguised juggling acts on the circuit. They opened with a song and flirtation skit in "one" and later going to full stage, they sang as a quartet, one of the girls appeared in abbreviated costume as a female leader of the band and juggled the baton; three of them did considerable juggling with the Indian clubs, while the third and fourth member filled in with a song or two.

Wood and White, as two tramps, presented their comedy offering which included many gags, some funny business at the piano, clog dancing and other comedy stunts.

Frankiyn Ardell and Company in "King Solomon, Jr.," proved themselves worthy of the headliner billing. The act supplied many laughs, and, of course, is something of a novelty. It seems as if the act could do even better if at least two of the six or seven girls were versatile enough to interpolate a musical or dance number while awaiting the arrival of their hubby. It would not detract from the effect of the present running order, but give it a little more spice and variety.

Walter and Emily Walter in the next to closing spot presented an unusually entertaining ventriloquist act that never dragged for a moment, all of the talk being lively. They pay great attention to detail in regard to their manikins, going to the extent of taking off the kid's skates, etc. Miss Walters has a charming way of working, and her imitation of a crying baby was perfect, making a hit with the audience.

Fern, Bigelow and King closed the show with a pantomime comedy skit that included bits of every description. The set is in a living room of a house, and the wife and husband enter, the latter as an inebriate. The butler is short and comical, and while some of the comedy is on the slapstick order, it goes over well. The girl played a selection on the 'cello. Some of their stunts were fairly good acrobatic feats and they always kept moving.

STATE

(Last Half)

The bill at this theatre for the last half is a fast moving one.

The Flying Howards opened the show with a ring and rigging act that met with a fair amount of applause for this type of act in this house. The Howards it can be seen are "old timers," and have developed a knack of making their stunts look harder than they really are, and manage to sell them for all they are worth to an audience.

Charlotte Worth in the next spot managed to work up a large portion of the audience with her songs, but her success is principally due to the valuable assistance rendered her by the orchestra. The orchestra, by the way, is one of the principal attractions in this house, and the act that can't make good with its assistance should quit the show business.

Weber, Beck and Frazier came next with a cycle of songs that didn't seem to catch until towards the finish of their act. The three boys make a nice appearance and are more or less talented, but the largeness of this house makes it unsuited for talking or singing acts. It was not until the trio reached the comedy part of their act that the audience pulled themselves together for a united applause. Took three bows.

Robert and Boyne in the next spot also had hard running getting started, but came out in the end with flying colors. Ordinarily this is a slow moving turn, and a vaudeville audience has to listen mighty close to get its worth. Miss Boyne makes an instantaneous hit. It is not until after Miss Boyne has taken three or four laughs at his expense that one wakes up to the fact that the role he is portraying is really part of the act. As a turn it is very good, but not strong enough to make a feature of, even on this circuit. Miss Boyne is the strong part of the act. She takes the lines and situations and wraps them around her finger. She dominates in every laugh and with another vehicle and a little stronger support, she would be worth featuring on any bill.

Frank Terry in his character studies came next. We cannot give him very much on his opening of an English "flop," but the turn gets stronger as it goes along. His two closing studies, the "Blind Man" and "Mr. Booze," went over to an unusual success. He would fare far better were he to do away with his long "talky" opening.

Hazel Green and her band closed the bill. In matter of percentages the band is sixty per cent of this act. The five boys are very good musicians, and the violinist came painfully close to stopping the show with a solo. Miss Green has a song delivery similar to Sophie Tucker, and could be developed. As the act stands now, it is too good for this time and should be gracing the bill at some higher class house. E. H.

REGENT

(Last Half)

The Vanderbilts, two men, doing an acrobatic turn, opened the six act bill at this house for the last half of the week. The men were attired in white tights. The stunts, which were almost all of the ordinary type used by acrobats, were remarkably well done from a point of easy appearance, calculation and ability. They could not have done the stunts any better than these were done. The act received six bows in the closing of the opening of a hard bill.

Ruby Royce, the dancing single turn, followed in the number two spot. Her work in a song was not particularly pleasing, because of the fact that the lyrics were unintelligible; but her dancing pleased, and she scored well. Her work is more on the order of a George Primrose soft-shoe, but here and there are intermingled several neat buck and wing steps which proved effective. At the beginning of her last number, an intricate dance, she said that she thanked the audience for their applause, as well as for the applause she was about to get. She gave as the excuse for this speech that she would be too out of breath to thank them. But she wasn't.

Cahill and Romaine, a flash act that would do well in the pop houses, did not go very well. The characters are a negro and a "wop" comedian. Neither of them did their work, and the act resembled an amateur try-out. The men were not neat in appearance, and the blackface was arrayed in a bunch of old "hoak" comedy utensils, including the alarm clock watch, which he wore on his wrist.

"Springtime," a miniature musical comedy, followed, and held the attention of the house throughout the entire running time. The plot of the story is drawn from a stolen purse, which is found on the comedian. In his turn he tries to get rid of it, but it always comes back. There were many laughs on this business, and put the act across. Finally the father, who is imaginary, finds his money, and the empty purse is returned. The music of the offering was good, and well sung by the two men and the four women.

Hilton and Norton, a straight man and a "Jew," who was planted in the audience, took the laugh honors of the entire bill and stopped the show. The comedian, Hilton, was fine, and though he was a trifle too funny at times, on the whole, put his material across in great style. Norton, a good looking juvenile, did an impersonation of Sir Harry Lauder, singing "She's My Daisy," which also registered. A good comedy act.

Bergman, McKenna and Nicolay, one man and two girls, closed the bill to a fast diminishing audience. If McKenna, the man, had done his dance, a great acrobatic number, for the opening, he would have held the attention of the audience throughout, but he did not do this. Not much can be said for the girls, who, while pleasing in form and beauty, were not able to do anything well. Three bows. D. S. B.

23RD STREET

(Last Half)

Adams and Mangels, two men, opened the show. Besides their hoop-rolling, hoop-juggling and hat throwing, these boys do a bit of comedy that gets them a few laughs. They missed quite a few of their tricks at the Thursday matinee, but the writer has reviewed them before and knows that they have ability. This act is a good opener.

Rudell and Dunigan, a man and woman, with a special set in "one," opened with a song and dance, after which the woman goes to the piano and they go into a double number about magazines. The man then puts over a comedy song. Various impressions of how different types of people make love came next, and they closed with an Eddie Leonard impersonation, to some solid applause.

Mary Boland and Company presented "Bluebeard, Jr.," a comedy dramatic sketch. The act opens with a man at the piano. Two shots are fired off stage, and he goes to the door. A woman tells him there is a man in her apartment. He carries her to a settee where she supposedly faints. She then starts to blackmail him. Another woman enters, who, after matters are settled, proves to be a book agent who has been trying to sell him the story of "Bluebeard" for weeks. She finally does. The act has some good comedy lines, but needs plenty of playing before it will be suitable for the two a day. It did fairly well here.

Frances Arms came next. She opened with a special number, and then sang several character numbers in an individual manner. Even after she had granted the audience two encores, Miss Arms stopped the show. As a delineator of character numbers Miss Arms is a revelation, and she can hold down a spot on any bill and walk away with honors.

Adler and Dunbar were next to closing. After a bit of talk that has a good share of comedy, the man gives impressions of various birds and animals, in good style. He got many laughs with his mugging, and his efforts were applauded. The act closed to four bows.

Bronson and Edwards closed the show. These two boys with their comedy pantomime, had no trouble in holding the audience. They did well. S. H. M.

Carle and Inez will open in a new act entitled "A Doorstep Romance," written by Ken and Dolly Wills.

58TH STREET

(Last Half)

The usual bill is showing at this house for the last half, with one or two high class acts on a seven act bill, with the rest of the acts not so high class.

Frank Hartley and Violet Jee opened the bill and managed to entertain. The closing trick of the act consisting of juggling the bottle, came in for an unusual share of applause.

Tim and Betty in the second position fared well until the finish of their act. The idea of the girl playing the harmonica for the young man's dancing is not so "forte," particularly when the girl does not play the instrument well. A mouth organ when played well will add to an act, but it is terrible punishment to listen to one if it is not played very well. With a little practice, maybe, this bit could stay in the act, but as it is now it should come out by all means.

Carlo DeAngelo & Company in the next position put over a very neat Italian sketch that brought forth many laughs. There is only one slight correction to make in this turn, the young man who portrays the son of a wealthy banker and married to the Italian bookblack's sister, does not dress consistent with the part. The people of the sketch are well chosen and the principal is an artist. The girl is attractive and should be exploited more in the part.

Frank Mullane, a single, was one of the surprises of the bill. He almost stopped the show with his funny stories and Irish tenor voice. This is a house that takes very strongly to this type of act, and a wise booker will have one on the bill regularly.

Kavanaugh and Everett came next, and it was one of the first dancing acts that this writer has seen that really went over strong in this theatre. The act consists of five people who are not even billed as Company, which is an injustice to the dancing sister team that do more than their share towards putting the act over. The girls are of the pony type and evidently have been together for some time, as their work and routine is very pleasing to the eye, and one or two of their steps are sure applause "getters."

Joe Laurie, Jr., in the next to closing spot sold the patrons of this theatre a new idea in the presentation of his act. Mr. Laurie is now using a Father and Sister bit, instead of the Father and Mother idea, and it seems successful. He has a neat way of putting laughs over at the expense of his father, that is not repulsive to the average audience. The novelty of this turn will put it over in any house where the audience will keep quiet enough to hear what is going on. Took three bows.

Billy Bouncer's Circus closing the show proved to be the laugh hit of the bill. The clown has plentifully supplied himself of plants of various types and gets much out of the simple situation. E. H.

INSURANCE FOR N.V.A. ACTS

The N. V. A. Club, through its secretary, this week began negotiations with several insurance companies to provide fire and theft insurance for vaudeville performers.

The large number of theatre fires recently made this move advisable in the face of the fact that the local theatre insurance does not cover the performer's baggage or scenery and covers only such equipment as belongs directly to the house.

It is the plan of the club to negotiate for a reduced rate of insurance, the premium to be paid by the artist. The N. V. A. as representative of the vaudeville performer will handle the claims and adjust the premiums.

"CHUCKLES" IN BOSTON

Jean Bedini's "Chuckles," which has been playing the Shubert Vaudeville Circuit, will headline the bill at the Majestic, Boston, next week. Although "Chuckles" has played return engagements in many of the Shubert houses, this will be the first time that it has played Boston this season. The miniature musical comedy has been one of the biggest box office attractions over the Shubert Circuit this season. Playing the Winter Garden for the third time in one season, last week, it holds the box-office record for vaudeville.

BIG THEATRE FOR STANLEYS

PHILADELPHIA, Pa., March 27.—Work is to start shortly on the construction at Eleventh and Market streets, of a ten-story office building with a theatre and roof garden, for the Stanley Company. The new house will have a seating capacity of 4,000, and the approximate cost of construction will be about $3,000,000. The theatre will be devoted to vaudeville and pictures.

VAUDEVILLE

ETHEL DELMAR AND CO.

Theatre—58*th Street.*
Style—*Sketch with music.*
Time—*Twenty-three minutes.*
Setting—*Special.*

The title of this act is Jungle Jazz, and is based on an uncompleted story of Kipling of the jungle girl who ruled the beasts, and held sway at the jungle council rock. The principal roles are played by Miss Delmar and Hal Nixon, who are supported by an aggregation of burlesque animals. The act opens in "one" with a black drop that raises itself and forms a frame for yellow desert scenic drop set directly behind.

Nixon, in the costume of a hunter, recites a lyric describing the jungle queen and the scene jumps to "full," depicting a jungle set. At this point considerable comedy is obtained in the court held at the council rock. The jungle beasts are holding trial over one of their members that has become a "wife stealer." The girl, as judge, hears their case, but the court is interrupted by the appearance of a hunter (Nixon) who has become lost in the jungle. He tells the girl that in New York he was a jazz dancer by profession but that the show business became slack so he took to the jungles. He has with him a phonograph, the playing of which leads into a dance number between Nixon and the girl.

The scene jumps back to "one" following this, then returns to "full" again for a bit between a dog and cat. This piece of business brings many laughs. The final scene is where the girl is leaving for New York and bidding her jungle friends goodby. This scene could be made more dramatic for the improvement of the act. Nixon finally suggests that she take her friends along and that they will present Broadway with a new act called Jungle Jazz.

As a big time act it needs work to smooth it up, but with a few of its rough edges gone it will be a big time affair. E. H.

THOMAS P. JACKSON & CO.

Theatre—*Jefferson.*
Style—*Sketch.*
Time—*Twenty minutes.*
Setting—*In "two."*

The locale is the office of the Hurd Dye Works, and an elderly man comes in and answers the phone, telling his wife that she did not see him at lunch with another woman. A little later, a woman comes in, in answer to his advertisement for a stenographer. Her tale of woe concerns her imprisonment for a year because she stole some of her former employer's funds. She asks him for a chance to turn over a new leaf. The woman pleads for a chance to go straight, and is in great despair. The dye manufacturer makes her a proposition whereby she can make $1,000 by merely going into another office, a dye concern, and stealing their formula which is in a certain desk. The woman protests, and finally takes the diagram, keys with which to enter the other office, goes as far as the door and absolutely refuses to do anything crooked. He then tells her that the office next door is a myth and that he wanted to be sure he was hiring a stenographer who could not be led astray by a rival concern. She thinks he's a good man at that and informs him that she is from the Keystone Detective Agency and that she has been hired by his wife to get evidence against his going out to lunch with other women. This, after he has invited her to lunch.

The sketch is fairly well acted and moves along fast enough. It is interesting for the most part, though such acts are not in great demand now in the larger houses. M. H. S.

NEW ACTS AND REAPPEARANCES

WIRE AND WALKER CO.

Theatre—*Jefferson.*
Style—*Slack wire novelty.*
Time—*Ten minutes.*
Setting—*In "three" special.*

A slack wire act out of the ordinary, with the man spending all of the running time of the offering on the wire, performing several difficult feats. The girl assisted him on the wire, and also did some novel swinging to and fro, suspended from a rope with a band around the back of her neck. The act opened with the girl seen in the background doing her swinging specialty. She came down stage and released the cord that held a hammock stretched across, and as it fell away, her partner was discovered lying across the wire. He got up and did a Frisco on the wire, cigar, derby and all. He removed some of his apparel and the girl swung past him and relieved him of the clothes. He next balanced himself on his knees, blindfolded, and picked up a handkerchief with his teeth that was on the wire between his knees. The girl swung past him and delivered a wheel to him, and he walked up and down the wire on the inside of the rim of the wheel. Later the girl made a short speech calling attention to Walker's next trick, that of passing himself through wire hoops while on the wire. At the close of the act the girl appeared in a one piece costume, and clasped her ankles in back of his neck and hung head downward in front of him. He passed a wire hoop over both of them, maintaining their balance on the wire.

The act is certainly a great one of its kind. In the billing, the girl Wayne Williams, is featured, which is quite modest and unassuming on the part of the man, for he surely bears the brunt of the work. The act should have no trouble playing any vaudeville house, anywhere. M. H. S.

MARION MURRAY & CO.

Theatre—*Fifth Avenue.*
Style—*Sketch.*
Time—*Twenty minutes.*
Setting—*Interior.*

Miss Murray is assisted by two men, in presenting this comedy-dramatic sketch which is entitled "Likes and Dislikes." At the opening of the act, the woman is discovered seated at the piano, playing a number, while the man portraying the husband, is seated on a settee. A few moments pass before a word is spoken, and we learn that the husband dislikes an old friend of his wife's, and in order to show his hate he calls him every name he can lay his tongue to. The wife makes matters worse by telling her husband that she has invited this very friend to the house for dinner. The friend enters, and during the absence of the husband he tells the wife that he dislikes her husband. The wife tells the friend that her husband thinks there is nobody like him, and likewise tells the husband the same thing. Both men believe her and they become jovial. The friend informs them he has recently married and asks them not to tell anybody, but the moment the two men exit, the wife, goes to the phone and calls up a lady friend, informs her of the news, incidentally telling her that she hates the fellow's wife.

The lines throughout the act are bright and the situations are laughable. The idea of the playlet is an endeavor to show what a bit of flattery will do. The characters are played in a creditable manner. The act will undoubtedly please in the better class houses. S. H. M.

PAGE AND GRAY

Theatre—*Jefferson.*
Style—*Comedy-singing.*
Time—*Seventeen minutes.*
Setting—*In "one."*

The girl who played straight, came on first, soon followed by the comic, who had a funny, simp-like appearance. The talk was more or less nonsense, and each recited a funny verse of the "Mary had a little lamb" order. She told him a story or two next, and he laughed at the wrong time on each occasion. Later, as a single he pulled some more funny talk, and a song. When his partner returned they started a song as a duet and the last half was sung by the girl while he pattered along with funny talk. Toward the close of the act, there was more singing and comedy during which time he held his arm about her waist, and was vamped.

The offering is not a bad little comedy skit, suitable for the three a day or similar houses. With the addition of a little better material here and there, in time they ought to make the larger houses. The comic is funny enough, and the girl does well playing straight. However, she has a tendency to face her partner too much, and one side of the house sees little but her back half of the time, which can be easily overcome. Both work well together, the comic's stuff getting across, and the girl being a little taller than he makes a good appearance and of the type that can play a straight part. M. H. S.

CARLTON AND TATE

Theatre—*City.*
Style—*Vocal.*
Time—*Eleven minutes.*
Setting—*In "one."*

The girl, an attractive young lady, looking more like a school girl than a vaudeville performer entered, and seated herself at the piano, on which she played a few bars, telling of a man who wanted to marry her, but who was continually getting on her nerves because of his love for opera.

At that moment the man started singing, off stage, and off key. After hearing him through, the young lady was not to be blamed for her statements. This man's voice, which is tenor, is harsh, and grates on the ear. His personality is good, and his style of dress, Tuxedo, is in good form.

The girl gave a nice rendition of "I've Got My Habits On," then the man sang, "I Found A Rose." It went fairly well.

The closing medley was composed of excerpts from various operas, the lyrics, however, being brought up to the minute, as a popular closing song.

The man should make a better choice of his songs. His voice is not operatic, and he is not able to sing opera with the ability needed to put it over. D. S. B.

STUDIES D'ART

Theatre—23*rd Street.*
Style—*Posing.*
Time—*Ten minutes.*
Setting—*Full.*

A woman in a union suit stands on a pedestal, and with a dissolving lamp set in the balcony, various slides are thrown on the sheet before which the woman stands and poses. Most of the slides used are reproductions of famous paintings, among them being 'The Chariot Race," "Joan D'Arc," and "Justice." The act is a pleasing offering that is capable of entertaining in the better class houses. S. H. M.

BERNARD AND SCARTH

Theatre—*City.*
Style—*Cross fire talk*
Time—*Thirteen minutes.*
Setting—*Special drop.*

A special drop in "one" announced the "Cafe De Spendo," and a pawnshop immediately adjoining. The man entered the pawn shop, and came out with a coat. We didn't get what the steam siren off stage was meant to do until we saw the coat.

The woman followed the last blast of the siren, and stepped up to the man, who was trying to edge away from her. She asked all sorts of embarrassing questions about the time of day, and the moth balls that fell out of the pocket of the man's coat, as well as the pawn ticket on the back of it.

She wanted to go to dinner, but had a pressing engagement. The man showed his relief, and passed a few funny remarks, and let her go. But she returned. After sending her inside the Cafe, he returned to the pawnshop, and turned in the coat. Then he went in. After a short time he came out, and produced divers knives, forks, spoons, soup ladles and so forth, which he pawned. Then he walked off the stage with his overcoat, his watch, and a roll of bills.

The talk between the two was good, and all the unnecessary talk was cut to a minimum. The pantomime was clever, and revealed the plot. The act should do well on the smaller of the big time circuits. D. S. B.

ARTHUR FINN, LTD.

Theatre—125*th Street.*
Style—*Talk and musical.*
Time—*Twelve minutes.*
Setting—*Special.*

This is a man and woman team that use a special drop in "one" showing the exterior of an apartment house, with a window cut-out. The man does blackface, while the woman has on a high-brow makeup. The man enters with an organ and monkey. The monkey runs through the door of the house and a scream is heard from within. The woman comes to the window, and there is a bit of cross fire talk that does not mean very much. As the woman leaves the window, a "plant" walks across the stage and Finn turns his organ into a portable bar-room. The woman comes back and gives him a bag-pipe. He goes to the entrance and makes a quick change to a Scotch costume and plays the pipes, while the woman plays the bass drum and is also in Scotch regalia. Following this the man plays a Jewsharp while the woman dances and the act closed with a short dance by the man.

As the offering stands now it is a small time act, for the smaller three a day houses. It needs a lot of attention and working on before it will be able to hold down a spot in the better three a day houses. S. H. M.

FLETCHER AND PASQUALE

Theatre—*State.*
Style—*Musical.*
Time—*Eleven minutes.*
Setting—*"One."*

This act consists of two boys and offers nothing startling, but is one of those acts that go to help make a very good bill. One of the two plays an accordion all through the act while the other varies with clarinet and saxophone.

Both appear to be expert musicians, and have a pleasing routine of numbers. Their appearance also helps to make the act attractive and is easily a big time offering. A "two spot" on a big time bill would probably be the better for their filling it. E. H.

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THE PREACHER NUISANCE

New York, at present, has fallen a victim of the preacher nuisance, that type of clergyman, who instead of endeavoring to better conditions in his church, gain more members, and increase interest in his work by the delivering of interesting sermons on timely and other topics, has turned his attention to the stage and is from almost every angle attacking it and its people.

This type of nuisance, if he wishes to point out definite cases of theatrical men or women who have done wrong, or plays that should be closed on account of their vulgarity or suggestiveness, let him say just who he means. Tell the name of the man or woman that he wishes to hold up as a bad example, and pin his charges down to something definite. He seldom does this, however, but generalizes and attacks all theatre people, almost of all of the popular plays and makes of himself a nuisance and arouses enmity which does neither him nor his church any good.

Not all preachers, however, are of this kind. There are many who not only know of the good that is being done by the stage and its people, but also condemn the attacks of these notoriety seeking ministers.

The Rev. Henry R. Rose, of Newark, N. J., is one of the type of ministers that sees good in the theatre and not only praises it but also condemns the preacher that attacks it.

In a sermon given in his church recently he said:

"There are good actors and clean plays. Actors are like the rest of us, neither any better nor any worse. The majority of them are men and women of character, as we are. Those I have known impressed me as intent on making their art serve the world.

"A preacher is hard put for something worth while to talk about when he is everlastingly harping on the rottenness of the stage. It is a mean and unprincipled business to do such a thing. He had better turn his attention to the narrow-mindedness of his own particular wing of the church and broaden it out a little.

"There is a New York preacher who is becoming a nuisance. He is bringing the pulpit into disrepute among thinking and candid people. The pulpit cannot afford to attack the stage and the stage cannot afford to parody the pulpit. They should work together. The church will do the preaching, but its preachers must be broadminded men and fair to everybody. If they follow the lead of a certain New York preacher they will damn the church and do the stage no good whatsoever.

"Plays may deal with sex questions and still be clean. They may deal with divorces and other tragedies of home life and still be clean. In fact, we need the stage to set us right about many matters concerning which we are terribly wrong in these wild days.

"Motion pictures do not deserve the condemnation to which they have been subjected of late. There are some that should be slashed to pieces and burned, but think of the number that are positive educators and inspirers of the masses!

"The stage and the church need each other, and the world certainly needs both."

CABARET WORK IN PANAMA

PANAMA CITY, March 7, 1922.

Editor NEW YORK CLIPPER.

DEAR SIR—I have just received a clipping taken from one of the New York papers stating that the girls who come down here are in the hands of "White Slavers."

It is untrue. The article also stated that we are compelled to sit with negroes, which is also untrue. I have been here for four months now and I have been treated with respect by all of the gentlemen with whom I have spoken. I believe that a girl can demand respect no matter where she is if she wishes it. That is up to herself.

I am working at the Metropole Hotel for Mr. Cantor and his wife. I have never had better treatment from anyone for whom I have worked in the States.

I have had a wonderful time since I have been here and am in no hurry to go back.

Wish you would please correct the article I spoke of to you. I do not want my friends to think I am in the hands of White Slavers.

Very truly yours,
FLORENCE POINTER.

Address: P. O. Box 243.
Ancon, Canal Zone, Panama.

Answers to Queries

Fox—Edgar Selwyn appeared in "The Arab" at the Lyceum Theatre, New York. Mary Nash was with "The Woman" company at the Republic, at the same time.

Old—The Tony Pastor Anniversary Week bill at the Fifth Avenue Theatre included Fields and Hanson, Bob Winstanley, Fox and Ward, Lottie Gilson, Ward and Curran, Col. Sam Holdsworth, Gus Williams, Luke Wilson, Annie Yeamans, Lydia Yeamans Titus and Fred J. Titus, and Maggie Cline. "Razor" Jim was presented by the entire company.

Dan—Leo Ditrichstein, William Morris and Janet Beecher were with "The Concert" company at the Belasco Theatre, New York.

M. R. —Irving Berlin played an engagement at Hammerstein's Theatre, New York. His repertory included "One o'Clock in the Morning," "Mysterious Rag," "Gazotsky Dance," "Marie, Marie," and "Don't Wait Till Father Comes Home."

R. T.—Katherine Grey and Conway Tearle appeared in "The Rack" at The Playhouse, New York.

Dancer—Lola Montez made her first American appearance in "The Tyrolean" at the Old Broadway Theatre, New York, December 29, 1851. She died on January 17, 1861.

F. D.—"Theodora" was acted for the first time in America at Niblo's Garden, New York, on September 13, 1886. Lillian Olcott had the title role.

Bud—The first "Mutt and Jeff" show was produced by Gus Hill at Chester, Pa. Jack Terry, David Gally, William Ryan, John Arditzoni, May La Rue, Cecile Cummings and Minerva Adams were in the cast.

D. A. L.—Alice Dunning Lingard was fifty years old at the time of her death. She made her American debut Aug. 11, 1868 at the Academy of Music, Brooklyn, in "Mr. and Mrs. Peter White."

O. K.—Wm. H. Lytell and Ed. G. Stone took a dramatic company to Halifax that season.

Today—Emily Stevens appeared in "A Modern Marriage," at the Bijou, New York. Cyril Scott was in the cast.

Two—Ed Wynn and Edmund Russon presented a vaudeville act at the Fifty Avenue Theatre, New York, in 1911.

Imp—Julian Eltinge presented "The Fascinating Widow" at the Liberty Theatre, New York, on September 11, 1911. Winona Winter and Natalie Alt were in the supporting cast.

Six—"Around the World" was the title of the New York Hippodrome show for the season of 1911-1912.

Drew—Bothwell Browne appeared in the title role of "Miss Jack" at the Herald Square Theatre, New York. Suzanna Roccamora was in the cast.

C. D.—Joseph Hart produced Hobart's "Everywife" in vaudeville.

C. K.—Lew Simmons was killed by an automobile truck at Reading, Pa., on September 2, 1911.

Gayety—The Otto Brothers were featured with "The Honeymoon Girls" at the Columbia Theatre, New York. Al Rich was the manager.

W. P.—The Bushwick Theatre, Brooklyn, opening bill included Irene Franklin, Frank Fogarty, Jack Wilson Trio, Wilfred Clarke and company, E. F. Hawley and company, Aurora Troupe, Avery and Hart, Chadwick Trio, and Wentworth, Vesta and Tilley.

M. D.—Douglas Fairbanks appeared in "A Gentleman of Leisure" at the Playhouse, New York.

20—John Edwin McDonough was born in London, England, on February 22, 1825, and died on February 15, 1882.

Cirk—Ned and Charles Straight ran the side show with the Maginley Circus.

Green—Gus Fay and Joe Hollender were together with the "Big Gaiety" company. Al Herman worked in blackface with the same show.

Soub—Jean Murdoch was with the "Seven Sisters" company.

25 YEARS AGO

"Gismonda" was being played at the Baldwin Theatre, San Francisco.

Thomas E. Shea appeared in 'The Man O'Warsman" at Washington, D. C.

Howell Hansel, Maggie Fielding, and Lizzie Evans presented "The Man Upstairs" at the Olympic Theatre, Chicago.

"The Senerade" was presented by The Bostonians at the Knickerbocker Theatre, New York.

Agnes Booth and John E. Kellerd played in "L'Arisienne" at the Broadway Theatre, New York.

"Gayest Manhattan" by Ludwig Englaender and Henry B. Smith was produced at Koster and Bial's, New York. Flo Irwin, Henry E. Dixey, Merri Osborne, and R. E. Graham were among the cast.

The Four Cohans toured the Orpheum Circuit in 'Goggles' Wife" and "Money to Burn."

Hi Henry's Minstrels appeared at the Star Theatre, New York.

"It's ALLRIGHT Now" was composed by Henry B. Smith and published by Edward Schuberth.

Rialto Rattles

WENT HIM ONE BETTER

Sam H. Harris has placed in rehearsal a new comedy called "My Lady's Lips." It will be played by a cast of three. The Princess theatre has gone him one better with the play. "The First Fifty Years," played by a cast of two.

TOUR DID HIM GOOD

G. H. Ruth, alias "Babe," has reduced to 217 with the help of his vaudeville tour, golf and Judge Landis.

THINK OF IT!

Some singers get $1,000 a night but look at the risk they run.

HIS IDEA OF JAZZ

A minister says jazz is lasciviousness. No matter if he was made, a preacher ought not to cuss.

UNNECESSARY

Why have an agent? You can loaf just as successfully without him.

A CAREER

Some acts have laid off so long that one consecutive week's work would look like a career.

SIX THOUSAND CONVERTS

Now that the eminent Doctor has decided that theatricals is the gateway to hell, maybe he can tell some members of the profession how to obtain a job in some more religious sphere. There are six thousand actors that we know of that would follow him faithfully, if like John the Baptist he led them out of the Land of Canaan and got them all jobs at something else.

LET "UNCLE" WORRY

The latest question to be raised in vaudeville circles is how to insure wardrobe for the actor against fire and theft. What's the use of fretting over goods you only have the ticket for?

WHO SAID IT?

Who was it first said that "handsome is as handsome does"? Several suspended movie stars are worrying over this.

PUT IT BACK AGAIN

Now that they have decided that the show business is on the Fritz, why don't they do something about putting it back on its feet again?

STRANGE DISAPPEARANCES

What has become of the schools for moving picture ACTing?

Where is the old-time actor that used to finish up his act with "off to Buffalo"?

Who has done away with the agent that used to call at the stage door and try to get you to work his circuit?

What has become of the old style acrobatic troupe that brought their lunch to the dressing rooms?

Last, but not least, where is the old-time house manager that in a pinch would book you direct when you needed a week's work mighty bad?

SIGNS OF SPRING

Last year's Summer suit
Doesn't look so bad—
Season's bum, work's been scarce,
And your Summer outlook's sad.

Last year's straw hat—
Not so bad at that—
New styles? Just a farce,
Besides, your purse is flat.

Last year's car—
That will have to do,
'Cause even your agent is sad.
And when that bird can't get something new,
Believe us, times IS bad.

LONDON PARIS

FOREIGN NEWS

SYDNEY MELBOURNE

ASSOC. UNABLE TO HELP EQUITY IN ITS CO-OPERATION PLANS

No Closed Shop in London and British Organization Fighting for Stronger Foothold, Is Not Strong Enough to Enforce Desired Rules

LONDON, March 13.—Although the British Actor's Association is in sympathy with the Actor's Equity Association's campaign to induce English actors playing in America to join Equity, the B. A. A. is unable to give the American organization any tangible help, due to the weakness of the British association which is itself fighting for a better foothold and power in its field of endeavor. The British Actor's Association has a very small membership in comparison to that of Equity, and is therefore not strong enough to compel those of its members who refuse to oblige when they go to America by registering and paying dues to Equity.

The impotence of the British Actor's Association became apparent at the annual meeting held recently by them, when a motion was passed favoring closer relations with Equity, and with the Australian and South African actors' associations. It was made plain that the motion was merely an expression of good will, and did ant was concerned, such as the co-operanot mean a thing as doing anything importtion asked by Equity.

Unlike the Actor's Equity Association, the B. A. A. allows its members to play in the same company with non-members, and of course there is no closed shop in London. Conditions are such that it would be impossible to attempt to enforce the closed shop, it might prove disastrous to the B. A. A. It can be readily seen then, that the British Actor's Association can do little more than urge its members to join Equity and in the event of refusal, cannot punish them by suspension or expulsion.

If the British Actor's Association rendered any effective aid to Equity, it would have to hold a club over the actor's head who comes to America, and this they are in no position to do. If any attempt was made by the B. A. A. to disipline a member for refusing to join Equity, the British actor under the present circumstances would take the matter lightly. He would not suffer in any way in England by way of losing engagements, but the B. A. A. would lose a member, and gain nothing thereby.

However if a closed shop was in force, in London the situation would be entirely different; whether the British Actor's Association will ever be strong enough to enforce a closed shop is a question that time alone will tell. It is considered unlikely that a closed shop will ever be put into operation, judging by the progress the B. A. A. is making in its membership.

It has been generally understood that Equity was giving a six-months free membership in their organization to all English actors who came to play in the United States, and those actors as a rule took advantage of the offer made by Equity. The DeCourville revue "Pins and Needles," produced in New York with a cast almost entirely British, unanimously decided not to join Equity, in fact ignoring the association, much to Equity's surprise. The American organization holds that all English actors who are members of the A. A. in good standing automatically come under Equity jurisdiction when they arrive here, and must register, and abide by their rules. Equity's appeal to the British Actor's Association for some action in regard to the "Pins and Needles" cast has resulted in the weakness of the B. A. A. being brought to light. If Equity continues the fight, as they undoubtedly will, they evidently will have to do it all themselves.

TRAINED ANIMAL HEARING ON

LONDON, March 26.—Sittings of the Select Committee of the House of Commons on Performing Animals were resumed last week. L. Leisching, ex-officer of the British army, stated that all of the animals with which he had had experience were trained with gentleness and firmness. If animals were treated cruelly it had a permanent effect upon them.

H. G. Tyrwhitt said that the best performed tricks done by animals were "natural" and were done with the natural adaptability of the animal.

It was further said that there could be no set schedule of tricks to be performed or prohibited, but that the public was the best judge as to whether cruelty was being practised.

STAGE MIDGET KILLED

LONDON, March 27.—Last Sunday, while on an automobile, from which the scenery for the "Peep O" company was being unloaded, at the Grand, Walsall, William Padwick, twenty-one years old, a dwarf comedian playing with the company was standing on a canvas flat, when a gust of wind lifted it, and Padwick, and carried both to the other side of the street.

Padwick was picked up in an unconscious condition, with a fractured skull, and died Monday morning.

CARPENTIER IN FILM

LONDON, March 20.—Georges Carpentier, the fighter, has signed to apear in a new film, for the Geoffrey Welpstead, Ltd., which has also secured the screen rights to "Bulldog Drummond."

STOLL DIVIDENDS DECLARED

LONDON, March 27.—Following is the summary of the dividends declared by the various companies directed and controlled by Sir Oswald Stoll:

The directors of the Coliseum Syndicate, Ltd., declare a final dividend at the rate of 25 per cent per annum, less tax; Hackney and Shepherd's Bush Empire Palaces, Ltd., the Leicester Palace Theatre, Ltd., and the St. Augustine's Parade. Hippodrome, Bristol, Ltd., final dividend at the rate of 10 per cent per annum, less tax; Manchester Hippodrome and Ardwick Empire, Ltd., interim dividend at the rate of 10 per cent per annum.

"PADDY" BACK AT SAVOY

LONDON, March 27.—Following the closing of the play, "Sarah from Soho," which had a one week's run at the Savoy, "Paddy the Next Best Thing," left the Strand, and returned to the Savoy. This leaves the Strand Theatre dark until next Wednesday, when "The Love Match" opens. When it opens, the price of tickets will revert to pre-war prices.

"BIRD OF PARADISE" CLOSES

LONDON, March 27.—"The Bird of Pardise" closed at the Garrick on Saturday night. The lease held by Julian Frank also ran out on that date. He will postpone any productions which he has in mind until next autumn, after his return from South Africa in connection with "The Edge of Beyond," which stars Ruby Miller.

"LULU BETT" COMING OVER

LONDON, March 27.—Because of the interest shown in Gilda Varesi's play "Enter Madame," which was produced by Brock Pemberton, the American producer, at the Royalty Theatre, it has been decided to bring over another of the successes of Pemberton, entitled "Miss Lulu Bett," which was a hit in New York. The play was written by Zona Gale, the American novelist. The leading role will be played by the originator, Louise Hale, an accomplished American actress, who scored heavily in the piece in New York.

"STRING OF PEARLS" TO BE SEEN

LONDON, March 27.—Julian Frank's plans for next season in London include the production of a musical comedy, which he has written in conjunction with Harold Simpson. The piece is entitled "A String of Pearls." He will also put into production a revival of "Sans Gêne," with Ruby Miller in the leading role.

Ruby Miller leaves for South Africa on May 1st, where she will tour with "The Edge O'Beyond," under the direction of Julian Frank.

"THE AFRIKANDER" OPENS

LONDON, March 27.—"The Afrikander," a play in four acts, by Henderson Bland, was presented by the Play Actors at the Kingsway on Sunday, March 26th, and will have the following in the cast:

Robert Minster, Langhorne Burton, D. A. Clarke-Smith, Peter Bassett, Wilfred Fletcher, Frederick Moyes, Harold Deacon, Hugh Highson, and D. J. Williams, and Viva Birkett, Ethel Griffies, Madge Mackintosh, Hilda Maude, and Willoughby.

AMERICAN PLAYS FOR LONDON

LONDON, March 27.—Harry Green, American vaudeville actor, who has turned producer, and is associated with Percy and Partners here, is to bring over two or three plays from America to be produced in the autumn. One of these will probably be "Six Cylinder Love," which proved a success in New York, the other entitled "Cuckoo," a short play, written by Lt. Com. J. Seagar-Anderson in 1916.

GILDA VARESI MARRIES

LONDON, March 27.—Gilda Varesi, leading woman and part author of "Enter Madame," current at the Royalty Theatre, was secretly married on March 11th, at the Registry office in Buckingham Palace Road to John Gordon Archibald, a solicitor, partner of the firm of Parker, Garrett and Company, of Cornhill.

Miss Varesi still plays in her piece "Enter Madame," and will continue to do so.

"ROUND IN 50" IN NEW REVUE

LONDON, March 6.—"Round In 50" is the title of the new Wylie-Rohmer revue which will follow "Jack and the Beanstalk" into the London Hippodrome sometime about Easter. The title suggests a tour of the world in fifty-days, and, according to the book, has something to do with it.

MARIE LOHR BACK HOME

LONDON, March 27.—Marie Lohr and her company arrived in London last week following their New York showing. After a rest, Miss Lohr will make her re-appearance in London, in the early autumn.

"RUNNING WATER" OPENS APRIL 5

LONDON, March 27.—J. E. Vedrienne will proluce A. E. W. Mason's latest play, entitled "Running Water," at the Wyndham Theatre, Wednesday, April 5th. Edna Best will have a leading role.

NEW TATE REVUE OPENS

LONDON, Eng., March 13.—"The Scrap Book," the Wylie Tate revue, opened at the Finsbury Park Empire last week. Daisy Dormer, Harry Angers and Paul England are in the cast.

"MAYFAIR" A BIG HIT

LONDON, March 27.—The latest revue to be seen here is C. B. Cochrane's "Mayfair and Montmarte," which, although four hours in length, has the material and the actors to make a long run hit.

On the opening night last week, the performance opened at exactly eight o'clock, and finished some time after midnight. As a result, this revue, which is by Hastings Turner, bored, to a certain extent, though the music, which was wonderful, was written by Irving Berlin, American writer, and Herman Darewski. The music could not be improved upon, but much of the material and weak "business" of the revue itself could be easily cut, and a fine offering made from the remainder.

One of the features of the piece was the "Re-entree of Delysia," who has but recently returned here from America. This showed the humor in the return of a "great" actress. It also showed her in a dressing room scene, which called for applause. This scene showed how several old time actors and actresses were scorned and named as rogues and vagabonds. There was a lot of humor in this incident. Delysia was accorded a big round of applause on her first appearance on the stage.

There is a lot of fine acting, singing and dancing in this piece. There is an abundance of good looks, to boot. All of the comedians were fine, especially George Hassell, the fat comedian, who was attired as George Sims, and represented as a dramatic critic, much to the amusement of the entire house.

Lady Tree was great in her different roles of hag, actress and dresser to the famed Delysia. She also aroused the mirth of the audience by rendering a character of a well known Mayoress, and a suburban "blue blood."

One of the greatest hits of the show was made by Fred Sylvester and his boy balancers, who were remarkably clever in their work, which was extremely difficult.

When the revue has the unnecessary qualities and talk cut, it should be able to run for a considerable time in this city.

There is a fine array of talent in the piece, and it should not go to waste. Probably the music of this offering was appreciated as much as anything. The Berlin numbers called for encore after encore. They were unusual and pleasing to the ear.

KARL MUCK IN HAMBURG

BERLIN, March 27.—Dr. Karl Muck, former director of the Boston Symphony Orchestra, has been appointed conductor of the Hamburg Philharmonic Orchestra.

William Furtwaenger has been chosen as successor to the late Arthur Nickisch as the director of both the Gewandhaus symphony concerts in Leipzig and the philharmonic concerts in Berlin. Herr Furtwaenger will continue to conduct the symphony concerts of the Berlin State Opera Orchestra this year, but will be released from his contract for next season.

KING AND QUEEN SEE "THE BAT"

LONDON.—March 27.—The King and Queen witnessed a performance last week of the New York success "The Bat," current at the St. James'.

They were greeted by the manager of the theatre, John Southern, and escorted to the Royal Box.

ALHAMBRA REOPENING

LONDON, March 27.—The Alhambra Theatre will be closed shortly for repairs, and will be redecorated, and the seating arrangement changed. It will reopen on April 10th as a vaudeville house with a new Fox film, "The Rainbow Trail."

YORKE TO DO MEMORIES

LONDON, March 26.—Gus Yorke sailed last week from America, for this country. He will put into rehearsal immediately a piece called "Memories," in which he will be featured. It goes into the Glasgow Alhambra Theatre on April 10th.

Ralph Spence is busy editing film for the Fox Film Corporation.

Will H. Fox, vaudeville pianist, sailed for London, last Saturday.

Robert Brister has been signed to appear in "The White Peacock."

Harry Wardell joined "Bombo" at the Jolson Theatre, on Monday.

L. Wolfe Gilbert is at Loew's Strand Theatre, Washington this week.

Fred P. Stegmaier has taken over the Grand Theatre, Wilkes-Barre, Pa.

Frances Arms is touring the Proctor Circuit, and is meeting with success.

Alex Hyde is directing the Shubert Sunday concerts at the Jolson Theatre.

Fred DeBondy will sail for Europe about the middle of the month of May.

Harry Howard broke in a new act last week at the Halsey Theatre, Brooklyn.

Coletta Ryan is appearing with Paul Whiteman's Saxophone Six, in vaudeville.

Enos Frazer opened his act on Monday at Jamaica, for a tour of the Fox time.

Art. Silber, of Silber and North, will retire from the stage to become an agent.

Pietro, the accordionist, is confined to his home with an attack of pneumonia.

Midgie Miller, who was with Hal Skelly in vaudeville, is now at the Cafe De Paris.

Langford and Fredericks were out of the bill at the Alhambra last week, due to illness.

Lyons and Wakefield closed with Mary Lawlor's act at the Fifth Avenue, last week.

Jack Morton and Paul Irving, a vaudeville act, will sail for London on March 31.

Nellie Woods has been engaged as piano accompanist with the Mabel Burke act.

Henshaw and Avery opened on the Shubert vaudeville circuit, at Newark, on Monday.

Arthur Willi, formerly with the Alf. T. Wilton office, is now connected with the Keith offices.

Dorothy Jardon is this week headlining the vaudeville bill at B. F. Keith's, Philadelphia.

Maxie and George, colored dancers, have been added to the cast of George White's "Scandals."

The Dolly Sisters are this week doubling at the Orpheum and Bushwick Theatres, Brooklyn.

Dot Marshall has been routed for a tour of the Loew circuit. She opens in Chicago, next week.

Edna May Foster and her Poster Girl act opened last week at Atlanta for a tour of the Loew Circuit.

ABOUT YOU! AND YOU!! AND YOU!!!

Marie Nordstrom will play the leading role opposite John Cumberland, in the new farce "Lady Bug."

Eddie Cantor, with his show "Make It Snappy" is this week appearing at the Hanna Theater, Cleveland.

Fred Allen, who is appearing in Shubert vaudevillle, has been added to the cast of "The Passing Show."

Edward Hill has shelved his act "Hattie" for an indefinite period and will enter the oil business in Kentucky.

Ralph T. Kettering has written a new vaudeville act for Larry Gordon and Florence Jolyce, entitled "Drifting."

Florence Walton will sail for England on the "La France," on April 20, to fulfill a four-weeks' engagement.

The International Duo, a singing act, opened their new act out of town last week. They will go on the big time.

Will H. Armstrong and Maudie Smith were compelled to leave the bill at the Jefferson last week, due to illness.

Martha Throop and **Jay Manes** are in the new revue at the Flotilla Restaurant. Booked by Roehm and Richards.

Walter Brower opens on a tour of the Pantages Circuit this week. He has just completed a tour of Shubert vaudeville.

Sada Simmons, of the vaudeville team of Brown and Simmons, was notified last week of the sudden death of her father.

Milton and **Kitty Carmen** are showing their new act in New York. They played the Miner's Bronx Theatre last Sunday.

Gaby Bridewell, of the act of Merritt and Bridewell, has deserted vaudeville, and opened a tea room at Greenwich Village.

Kramer and Layton, colored composers, are back in vaudeville. They opened at the Fifth Avenue Theatre last Thursday.

Cliff Edwards, who appeared with Ray Miller's Orchestra at the Winter Garden, has entered vaudeville with a jazz band.

Nat Wayne, formerly of the vaudeville team of Crest and Wayne, has left the theatrical business and has entered a commercial line.

Callahan and Bliss, who recently completed a tour of Shubert vaudeville, will open on a tour of the Pantages Circuit on April 24.

Val. and Ernie Stanton, heads of the baseball team of the N. V. A. Club, have sent out an appeal for recruits for this year's team.

John Anthony succeeded Arthur Hohl in the role of "Pierre," in the play "Montmarte" Monday evening, at the Belmont Theatre.

Marion Morgan Dancers, in a new dance drama called "Helen of Troy," is headlining the bill at Keith's Maryland Theatre, Baltimore.

Sophie Kassmir, the prima donna, is making her vaudeville debut this week, and is appearing at Keith's 105th Street Theatre, Cleveland.

Florence Walton, now in vaudeville, will sail for Europe early in May. She is to appear in a new Parisian Revue during the Summer.

Sam Chaffee has replaced Lee Kohlman in the Lewis and Gordon act, entitled "Take It Easy," which is from the pen of George Jessel.

Lois Syrell is now in partnership with Betty Braun, formerly of the act of Braun and Dryer. In the new act Dave Dryer is at the piano.

Ed. Bloom, of the Shubert forces, has just returned from an extended Western trip. He has been looking over the ground for next season.

Fradkin, first violinist of the Boston Symphony Orchestra has been signed to play first violin at the Capitol Theatre here. He opened Sunday.

Al Martin is the general stage director for the Shuberts at the Century Theatre. Martin was at one time an Irish comedian in burlesque.

Gertrude Hoffman and her ballet are this week at Keith's, Syracuse. Others on the bill are Elida Morris, Van Celloa and Mary and Owen McGiveney.

Abe Brinn, assistant manager of the publicity and promotional department of the Orpheum Circuit is back at his desk after an attack of influenza.

Vivienne Segal, who has just completed her tour with "The Merry Widow," is to return to vaudeville and will be seen on the Keith circuit.

Janet and Jay Velie will appear at the Annual Revel of the Green Room Club, to be held at the George M. Cohan Theatre on Sunday evening, April 16.

Joe Woods, representing the Freeman-Bernstein Company, left last week for San Domingo, with the Mimic World, which is scheduled for a run there.

Netta Sunderland, Marion Bertram, and Howard Ragsdale have been added to the cast of "The Charlatan," a new play which is to be produced shortly in New York.

Irvin C. Miller, Jr., announced as an important actor, joyously arrived at the home of Mr. and Mrs. Irvin C. Miller, at No. 223 West 137th Street, N. Y., on March 23rd.

Belle Baker is heading the bill at the Hamilton Theatre this week and is making a hit singing "I've Got Ten Little Fingers and Ten Little Toes," which she is featuring.

Dolly Manuel has replaced Helen Stanley as soubrette with Jean Bedini's "Chuckles," which is touring Shubert vaudeville. The unit is at the Winter Garden this week.

Cleveland and Dowrey have been given a route over the Orpheum circuit. They opened last week at Keith's Louisville, Ky., with the balance of the circuit to follow.

Sidney Marion, and **Ethel Gray,** who was formerly prima donna of Monte Cristo, Jr., are a new combination. The act opened in Newark on Monday. It will go on the Loew circuit.

Lillian Burkel has been engaged for the M. Golden act to open next week on the Loew time. Miss Burkel was formerly prima-donna with the Humphry-Brown act, "Blossoms."

Emily Ann Wellman will have one of the Shubert vaudeville units next season. In addition to designing the sets and costumes for the production, she will superintend their manufacture.

Flo Ring has finished her tour of the Canadian time and is breaking her jump to the east by playing several small towns. She will open for the Loew New York time upon her arrival.

James Lowe is putting out a new act, entitled "The Seven Mischief Makers," the cast consisting of four girls and three boys. It is a singing and dancing act. Will play the Loew time.

Connolly and Wenrich, Leona La Mar, Bard and Pearl, Keno and Green, Miller and Lyle, Bert Clayton, Parish and Peru, and others, appeared on the bill at the 44th Street Theatre on Sunday night.

Dorothea James, who was with Guy Bates Post, in "The Masquerader," played a double role in "The Prince and The Pauper" at the Longacre Theatre, for two matinees on March 27 and 28 for the benefit of the Professional Childrens' School.

At the Jolson's 59th Street the following artists appeared: **King and Rhodes, Bobby Higgins and Company, Leona La Mar, Connolly and Wenrich, Anna Codee, Parish and Peru, the White Way Trio, Musical Johnsons, and the Equilli Brothers.**

Billy Dale was nearly prevented last week from giving the Clown Night performance at the N. V. A. Club when he was arrested for speeding and not having a license to drive. He was extracted from the hands of the law in time for the performance.

Jim McWilliams, Rucker and Winfred, The Runaway Four, Steed's Syncopated Septette with Ann Mae Belle and Ralph Hertlein, Newhoff and Phelps, Elsa Ryan and Company, and others were on the Keith Sunday Concert bill at the Majestic Theatre, Brooklyn.

Jack Norworth, Carl Randall with Berta Donn and Mary Washburn, Venita Gould, Bert Baker & Co., Dooley and Sales, Marguerita Padula, Yip Yap Yaphankers, Six American Belfords, Paul Nolan & Co., and Julius Lenzberg's Orchestra composed the bill for this week at B. F. Keith's Sunday Concert at the New Amsterdam Theatre this week.

Lilleta, with Clark's Hawaiian Orchestra opened at the Central Theatre this week with the Harry Carey feature film "Man to Man." The act is under the direction of Harry Walker.

Martin Freid, pianist, is requested to please communicate with Henry Chesterfield, Secretary of the N. V. A. Club. He would like also to hear from John J. Roache.

George Ali will put on "Buster's Reprieve" for Vaudeville in the English Music Halls.

Fox and Evans, a well known vaudeville act has dissolved partnership.

GOLDMAN CONCERTS OPEN JUNE 12

The Edwin Franko Goldmans Orchestra will open their twelve weeks' season at Columbia University on June 12th. For the last several seasons this orchestra, of which Goldman is the head, and conductor, has been giving free concerts on the green of Columbia University here. This season the concerts will begin a little earlier and the programs will have a much wider scope.

THE WEBBS FOR VAUDEVILLE

Dolly and Stella Webb, of the "Pacemakers" are booked in vaudeville to open at the close of their season with the show.

"METHUSELAH" 3RD CYCLE

The third cycle of "Back to Methuselah," it is announced by the Theatre Guild, will begin April 10th, at the Garrick Theatre. In order to complete the play in shorter cycles, the arrangement of shorter rotation has been made, in this manner playing the whole play in one week.

The order of playing is as follows: First cycle, Monday and Tuesday, and Tuesday matinee; second cycle, Wednesday and Thursday matinee; third cycle, Friday and Saturday and Saturday matinee. This means that all the cycles of the play will be completed each week.

No date as to the closing of the play has been set.

JOHN T. MURRAY
AND
VIVIEN OAKLAND
THIS WEEK
Keith's Orpheum Theatre
BROOKLYN
DIR. THOS. J. FITZPATRICK

EMPIRE THEATRE SOLD

ALBANY, N. Y., Mar. 27.—The Empire Theatre, for years the home of burlesque, was sold last week by the Columbia Amusement Co. of New York to the Albany City Savings Bank, of which Mayor William S. Hackett is president.

The purchase price is said to be $235,000 and the deal was closed by the payment of a check for $10,000. Work on the demolition of the theatre will commence on May 16th and construction of an addition to the Savings Bank, which adjoins the theatre, will immediately follow.

For the past two years the bank has been negotiating for the purchase of the theatre property, as the increase in the bank's business has been so great that larger quarters were absolutely necessary.

There is much speculation as to the future of the Columbia Amusement company in Albany, although it is certain that burlesque will not leave the city. Mayor Hackett said today that he was almost positive that the Columbia people did not sell the Empire until they had obtained an option on a theatre or a site on which to erect a new show house. He said that he had no first hand information on the matter, but from what he had heard, he was sure there would be a burlesque theatre here.

The Second Presbyterian church property has been mentioned prominently in the theatrical world during the past few weeks and there are many who believe that this property would be purchased by the Columbia Amusement company, but there are many others who believe that if a burlesque theatre is to be erected, it will stand on Columbia street on the site of the old Hough property, the entrance to the show house being on North Pearl street. Frank A. McNamee, who figured in the deal between the Columbia Amusement company and the bank, is interested in the Columbia street property.

For some time it has been rumored that the next few months would see a big upheaval in the realms of Albany theatricals. The sale of the Empire theatre is believed to be a forerunner of the changes that have been rumored. There have been reports that F. F. Proctor would purchase the Strand Theatre and that the Columbia Amusement Company would take over Proctor's Grand Theatre, which would make an ideal burlesque house.

Burlesque of the newer kind made its advent in Albany about 17 years ago at the Empire theatre, at which time the Columbia Amusement company purchased the property for about $130,000. Up to that time the show house had been considered a "white elephant," as the people did not patronize the place.

The Empire theatre was erected for legitimate attractions. The house was opened with Hall Caine's "The Christian." Other big attractions were presented there, including big musical productions, but after the novelty of the new theatre had worn off, the patronage began to fail and it was not long before the theatre was in a bad way financially.

When business was at its lowest ebb, the Columbia Amusement company took over the property. Under the new plan business began to pick up, burlesque reaching the height of its popularity here when Oscar J. Perrin, an Albany boy, became manager of the theatre. Under his direction the theatre became one of the most popular on the circuit, and was soon considered the best financial proposition on the Columbian "wheel." Even during the present season, conceded by theatrical men to be one of the worst in the history of the show business, the Empire has held up.

LOOKING FOR CLUB HOUSE

The Professional Woman's League, an organization composed of women on the legitimate stage are now seeking a club house. At a recent social meeting held in the Astor Hotel it was decided that the organization move from their present address at 144 West 55th street into a large club house of their own.

Under the direction of Mrs. Russell Bassett, president of the league, a series of benefits will be given to defray the expense of the new building. A sight will probably be selected in the Longacre Square district.

CRANE MAY MARRY AGAIN

James Crane, well known actor, who until very recently was the husband of Alice Brady, is soon to take another dip into the matrimonial swim, according to several of his friends along Broadway. Crane, who is the son of Dr. Frank Crane, the newspaper writer, will marry another motion picture actress, it is said.

WEBSTER BOOKS GOLDSON CIRCUIT

CHICAGO, Ill., March 27.—The Webster Circuit has secured the bookings of the Goldson Circuit, which include the Rex, Plaza, Erie and the Oak. The houses were formerly booked by the family department of the Western Vaudeville Managers' Association.

RHEBA STEWART RETURNS

Rheba Stewart, formerly of the Winter Garden productions and "Ziegfeld Follies" who has been in Paris for a year appearing in revues and musical comedies is returning on the steamer *Paris* this week for a visit to her mother, Mrs. Helen Stewart Walker.

MADINE IS AMBASSADOR MANAGER

Jack Madine, well known in the profession as the former proprietor of the Monte Carlo Inn at Freeport, Long Island, has taken over the management of the Ambassador Restaurant, at No. 220 West Forty-ninth street.

Mr. Lee Shubert Presents
NAN HALPERIN
Vaudeville's Beloved Headliner

CHICAGO SHOWS DOING WELL

CHICAGO, Ill., Mar. 27.—No new attractions opened this week at any of the standard theatres of the loop. All retain their former productions. The only change was the relighting of the Auditorium Theatre for one week with The Russian Dancing Ballet, which is headed by Laurent Novikoff. Business is holding up well.

Frank Bacon is now in his Thirty-first week of "Lightin'" at the Blackstone Theatre and bids fair to establish a Chicago record for the production.

"Nice People," with Francine Larrimore enters its Twenty-third week, playing to prosperous returns.

"The Night Cap," at the Playhouse is now in its thirteenth week.

"Little Old New York," is playing its Thirteenth and final week at the George M. Cohan Grand Opera House.

"The Silver Fox" will close at the La Salle Opera House on Sunday night, following a six weeks run.

Ina Claire and Arthur Byron in "Bluebeard's Eighth Wife," lingers on at the Garrick, where they are playing to exceptionally good business.

Mitzi in "Lady Billy," is in her fifth week at the Illinois.

Billie Burke in "Intimate Strangers," second week; Powers theatre.

Grace George in "The Exquisite Hour," will continue at the Princess regardless of announcements made to the contrary.

Will Rogers in "Ziegfeld Frolics," is proving a strong drawing card and is reported to be doing the biggest business of any loop theatres.

"Ladies Night," which opened two weeks ago at the Woods Theatre, is playing to pleasing business. The attraction will remain here for an unlimited engagement.

April attractions slated for early openings, will bring many musical comedy productions. McIntyre & Heath in "Red Pepper" comes into the Apollo on Monday. Mabel Elaine, Fern Rogers and Edna Bates are among the features. On the same day George M. Cohan's Grand Opera House will secure its new attraction "The O'Brien Girl," which will succeed "Little Old New York." "Lola" a musical comedy production, will take possession of the La Salle Opera House on April 2, for an indefinite engagement. Helen Shipman, Leonore Novasio, Eddie Garvie, Eunice Burnham, A. J. Herbert and Clarence Derwent will be in the cast.

Pauline Lord will arrive at the Cort Theatre for an indefinite engagement, opening April 9 in "Ann Christie," a play by Eugene O'Neil. Among the principals will be George Marion, Eugene Blair and Frank Shannon.

William Gillette, acting "The Dream Maker," will come to Powers Theatre on April 10. Myrtle Tannehill, Frank Morgan, Miriam Sears, William Norris and Charles Laite will be among the principal performers. On April 23rd Ed Wynn will bring to the Illinois Theatre his show called "The Perfect Fool."

MUSIC WEEK STARTS THURSDAY

New York's Music Week, a three-year-old institution founded with a view to concentrating public attention on the benefits of music, will be celebrated this year between April 30th and May 6th. This is according to a statement made by a committee headed by Otto Hahn, honorary chairman of the organization.

Some of the other members of the committee are: C. M. Tremain, chairman; Edward F. Albee, president of the B. F. Keith Circuit; Philip Berolzheimer, city chamberlain; Dr. Nicholas Murray Butler, president of Columbia University; Charles H. Ditson, music publisher; the Rev. Francis P. Duffy, representing the Catholic diocese of New York; William H. Ettinger, superintendent of city schools; Harry Harkness Flagler, Richard W. Lawrence, vice president of Printers' Ink; the Right Rev. William T. Manning, Bishop of the Episcopal diocese of New York; Hugo Riesenfeld of the Rivoli Theatre; S. L. Rothafel of the Capitol; Theodore E. Steinway of Steinway & Sons; Edward Ziegler of the Metropolitan Opera Company and others.

Among the organizations which will cooperate in the celebration of Music Week are the New York Federation of Women's Clubs, the Federation of Temple Sisterhoods, the Inter-racial Council, the Caruso American Memorial Foundation, the Salvation Army, the Y. M. C. A., the Y. W. C. A., the Y. M. H. A., the Y. W. H. A., the Actors' Equity Association, the Girl Scouts and the Boy Scouts.

FILMING "KING DAVID"

Twenty stars of the American film world are now in Jerusalem, preparing for the filming of the story of King David, which is being taken from the Old Testament. Biblical accuracy will not be strictly adhered to since there is a love scene provided for following the battle. There will be about 5000 people employed in the picture, besides many animals.

CIRCUS CHIEFTAN ARRESTED

Thomas Robinson, forty-six years old, who lives at No. 165 East Twenty-seventh street, and said he was a South Sea Island chieftain appearing with the Ringling Brothers, Barnum & Bailey Circus at the Madison Square Garden, was arrested on Monday by Policeman Boejer, of the Charles street station, charged with felonious assault. He was arrested on the complaint of Michael O'Rourke, thirty-five years of age, of No. 118 Christopher, who alleges that the Indian chief had inflicted a five-inch knife wound in his left arm.

According to witness, who appeared before the police, Robinson got into an argument with a large crowd of boys who were playing baseball at Christopher and Hudson street. A ball used in the game passed near to his head, and he made a remark that the ballplayers took exception to. Soon balls, bats, fists and bricks were flying around indiscriminately, but although there were about thirty boys against only one South Sea Islander, the chief was not getting the worst of it. Then a group of men, headed by O'Rourke, went to the aid of the boys, whereupon, as alleged, Bobinson stabbed Michael with a knife.

FILM REVIVALS AT RIALTO

The Rialto Theatre announces that for this week it will revive seven of the most famous of the Paramount pictures of recent years for its programme.

The films, are George Loan Tucker's production, "The Miracle Man," Sunday; John Barrymore in "Dr. Jekyll and Mr. Hyde," Monday; Mary Pickford in "Madame Butterfly" and Cecil B. DeMille's "Old Wives for New," Tuesday; Geraldine Farrar in "Carmen," and Mae Murray and David Powell in "On With The Dance," Wednesday; Pauline Frederick in "La Tosca" and Cecil B. De Mille's production, "Don't Change Your Husband," Thursday; George Melfords' production, "Behold My Wife," Friday; Cecil De Mille's, "Male and Female," Saturday.

SELBIT HAS NEW ILLUSION

P. T. Selbit, the magician, will arrive in America shortly with a new illusion which he is billing throughout Europe as "The Idol Of Blood" which "Destroys a Living Girl." Selbit is well known through his connections with the recent stage illusion sensation of Sawing Thru a Woman. The new turn will probably be booked over Shubert Vaudeville and will open sometime in the Spring.

FRIARS TO DINE BURNSIDE

The Friars' Club will give a dinner on Sunday night, April 2nd to R. H. Burnside, general director of the Hippodrome productions.

ROY CUMMINGS
With
BILLIE (IRENE) SHAW
Winter Garden this Week (March 27–April 1).
Following the other fellow that falls in the pit.

Just Invented!!
A Most Wonderful Aid to
Song Writers

"Little Wonder"
RHYMING DISC
(Patent applied for)
Place word to be rhymed on the "LITTLE WONDER"—turn the disc and the rhyming words are right before you. Positively a miracle worker for song writers.
Send $1, check or money order,
—TO—
DUNBAR MUSIC CO.
Box 184 Cranford, N. J.

MELODY LANE

AUTHORS' SOCIETY WINS BIG POINT IN COPYRIGHT CASE

In Case of Harms Co. Against William Cohen, Philadelphia Picture Exhibitor, for Alleged Copyright Law Violation, Judge Thompson Grants Motion to Strike Out Large Part of Answer

Members of the American Society of Authors, Composers and Publishers have won a point of great importance in the suit brought indirectly for their benefit against a motion picture theatre in Philadelphia, for infringement of copyright of a musical composition. The victory came when Mr. Justice J. Thompson of the District Court of the United States for the Eastern District of Pennsylvania granted the motion to have stricken out parts of the answer of the defendant, William Cohen. The plaintiffs in the case are T. B. Harms and Francis, Day & Hunter.

The importance of the case arises from the fact that the decision will affect over seventy theatres playing motion pictures and who have formed some sort of an association. The case in question is in the nature of a test case. The A. S. C. P. found that the Philadelphia theatres were infringing on the copyright of composition held by their members, that the theatre owners were playing the music for profit and were not paying any license fee for the use of music as provided for by law.

The specific song upon which action was taken was "Tulip Time," which was played in the Model Theatre, Philadelphia, T. B. Harms and Francis, Day & Hunter, owners of the copyright, sued William Cohen. The plaintiffs charged infringement of their copyright.

The contentions of the defendants about seven in number, were stricken out as part of their answer to the suit upon the motion made by attorneys for the plaintiffs. The contentions were:

That no musical composition was played for profit in the theatre. That there is employed an organist who has contracted to play while the motion pictures and photoplays are being exhibited, such short musical selections as may appear to her fitting and appropriate to the action of that portion of the motion picture at that precise moment being shown on the screen. The said organist is an independent contractor over whose actions while playing the defendant has no control. The defendant also averred that the entire musical composition was not played, but that merely short excerpts, continuously changing with the theme of the motion picture are given. No charge, the defendant says, was paid by patrons of the theatre for listening to the music, which music is purely incidental and not a part of the motion picture exhibited.

In regard to the above the Justice said that he failed to see any difference between such a case and a restaurant where music was played as an additional attraction. Also that short excerpts constituted no defense according to precedent.

Another contention of the defendant was that professional copies of songs, including "Tulip Time," as is the universal custom of publishers, are sent to musicians with the request that these musicians publicly perform them and thereby "plug" them and make them popular, for the ultimate benefit of the publisher and authors and composers. And that the plaintiff who supplied such professional copies was more benefited than harmed. The Justice replied to this argument that the issuance of professional copies did not constitute a license.

The defendant also believed that the banding together of the authors, composers and publishers and their methods of collecting license fees was in violation of the Sherman Act. To which the Court replied that the copyright owner according to the law had the exclusive right to do as he pleased with it, and that the question of whether or not the copyright owners' association was unlawful had nothing to do with the non-payment of such fees as the law allowed them to collect.

"SONGWRITERS' FESTIVAL" OPENS

The "Songwriters Festival," a new vaudeville act composed of songwriters has been routed over the Loew Circuit and opened at the American Theatre last Monday afternoon. Those in the cast are: Leo Wood, Herman Ruby, Herman Steiner, Bob Miller, Jimmy Flynn, Frankie Marvin, Abel Baer, Harry Pease and Eddie Nelson. After playing the American they will open at Loew's State Theatre. The act was produced by Lew Canton.

LEW BROWN TO PUBLISH

Lew Brown, who for years was with the Broadway Music Corporation, is to embark in the music publishing business for himself and is now looking about for suitable offices. Brown wrote a number of big hits when with the Broadway, including "Oh! By Jingo," "Dapper Dan," and others.

"TAPS" LEAVING BERLIN

"Taps," who has had charge of the band and orchestra department of Irving Berlin, Inc., since the formation of that corporation, will sever his connection with the company on Saturday of this week.

DONALDSON OUT OF FEIST'S

Walter Donaldson, the song writer, who has been connected with the composing staff of Leo Feist, Inc., is no longer connected with that house.

COMPOSERS LEAGUE MEETS

The Composers and Lyric Writer's Protective League, will hold their annual meeting (adjourned) of the league Friday, April 7, at 8.00 p. m. at Keene's 44th street Chop House.

Election of officers will be held and other business transacted. The term of office for the officers of the league expires or has already expired. The present officers are: Victor Herbert, president; Grant Clark, vice-president; J. Bodewalt Lampe, secretary, and Lou A. Hirsh, treasurer.

VON TILZER STAFF CHANGES

Eddie Smalley and Herman Schenck, for years members of the Harry Von Tilzer staff, severed their connection with the Von Tilzer house on Saturday of last week. Several changes have also been made in the Chicago staff of the Von Tilzer house.

JESSIE REED SINGS "CALIFORNIA"

"California," a new song by Con Conrad and Cliff Friend, recently released by Jerome H. Remick & Co. is being featured by Jessie Reed, who is scoring a decided hit with the number.

"TALES OF TENNESSEE" RELEASED

"Tales of Tennessee," a new song by Jack Mahoney, which he has published has been released, and with little publicity is already attracting much attention.

INFRINGEMENT SUIT ARGUED

Whether or not Fred Fisher wins his infringement suit against Charles B. Dillingham, Jerome Kern, Ann Caldwell and Harms, Inc., which alleges that the song "Kalua" in "Good Morning Dearie" infringes upon "Dardenella" in that it uses, not a portion of the melody, but the dominant base accompaniment which made the latter number famous, depends in a large measure upon Federal Judge John C. Knox's ear for music, for when argument was held last Friday before him on Fisher's motion for an injunction and accounting musicians were employed by both sides to substantiate their claims.

Fred Fisher alleged that "Kalua" infringed upon his song, which he had acquired from its author, Johnny Black, in that it incorporated in its accompaniment the series of notes used in the accompaniment of "Dardanella." To prove his contention records of both songs were played before the court on a phonograph.

The defendants argued that the copyright on a song only covered the melody and that the accompaniment used in "Dardanella" is public property. To prove this claim musicians were produced who played a number of classical songs, dating as far back as 1806 which, it was alleged, contained the series of notes which Fisher says has been infringed. Among the songs played were "Nearer My God to Thee" and "Oberon."

Judge Knox reserved decision on the motion for an injunction, taking with him phonograph records of both the songs in question in order to study the matter in the quiet of his own home.

J. H. REMICK IN NEW YORK

J. H. Remick of Jerome H. Remick and company arrived in New York last week from Detroit, for a ten day visit looking over business conditions.

Billy Cripps of the professional department, took the entire staff of Remick singers to the Fakir's Ball last Friday night where Remick tunes had it all their own way. The ball was attended by over three thousand patrons and took place in three of the Commodore Hotel's ballrooms. Four orchestras supplied the music.

SCHWARTZ ENLARGING OFFICES

The Ben Schwartz Music Company are enlarging their quarters in the Hilton Building in order to make room for the Paramount Publicity Corporation that is moving in with the music house. Both concerns are affiliated with each other. Ray Miller and his Black and White Melody Boys recorded the firm's song "Canary Isle" for the Genett records this week.

VOGLE A FIRST NIGHTER

Jerry Vogle of the Plaza Music company has joined the ranks of the first-nighters at musical plays. Though this may be a good way for Jerry to get first hand information on the possibilities of a song—not a few music publishers are worried over the fact that the same young lady accompanys him to all of the shows. For the time is not so good for buying wedding presents.

FOX GETS O'HARA SONG

Geoffrey O'Hara has written a new song entitled "I Love a Little Cottage," which he has placed with the Sam Fox Music Company. Mr. O'Hara has already introduced the song over the wireless and received many enthusiastic queries regarding the number.

"STUMBLING" NEW FEIST HIT

Zef Confrey has written a new number entitled "Stumbling," which he has placed with Leo Feist, Inc., and scheduled for immediate release. The number is scoring a quick hit.

STANLEY DECISION RESERVED

Supreme Court Justice Platzek reserved decision Monday on the motion made by attorney for Jerome H. Remick & Co., to dismiss the complaint of Aileen Stanley and Robert N. Buttenuth in their suit against Jerome H. Remick & Co. and George A. Friedman, Inc., for royalties due on the song "Emaline," an interest in which they purchased from the writer George A. Little.

The decision, when rendered, will be of great importance to songwriters in particular for the point involved is the rights of an author or composer after he has once assigned the copyright to a publisher.

Jimmy McHugh and George A. Little, who wrote the song, placed it with George A. Friedman, Inc., and signed a contract dated April 29th, 1921. Since that time, Friedman turned the song over to Remick & Co. and Little subsequently sold his interest in the song to Stanley and Buttenuth, who want to collect royalties from Remicks.

Counsel for Jerome H. Remick and company contend in their motion for a dismissal of the complaint:

That as assignee of the copyright, it owes no duty to authors or composers of the song.

That even if the complaint had alleged an agreement between plaintiff and assignor, Friedman, Inc., the song was assigned to the defendant (Remick) by the assignor Friedman and that there was no obligation on their part to pay royalties to parties other than the assignor of the song. Therefore they see no cause for the action against them, and ask that the complaint be dismissed on its merits. Several cases are cited as precedent by the Remick attorneys, showing similar actions where an assignor as in the Friedman case had assigned the copyright of a song over which included all rights to the composition which was his as owner of the copyright.

The Remick brief also contends that the writers disposed of everything with the copyright reserving nothing for themselves, and that the composers no longer had any interest in the song.

TRIANGLE WEEK IN CHICAGO

The Triangle Music Company inaugurated "Triangle Week" in Chicago on March 25, last Saturday, in effort to put over "Thrills" and "Carolina Blues" and "Suez." The numbers are being advertised all this week on one sheet posters at 450 elevated railway stations and more than 250,000 people are expected to read the ads.

Other plugs arranged are at Guyon's Paradise where ten singers will work all week; 18,000 people patronize this place during the week and about 5,000 on Saturday nights. Ads also appeared in the Sunday papers, and Benson, O'Hara, Jones, Beise, Bargy, and other well known orchestras are featuring the numbers, as well as many theatre orchestras.

TRIANGLE GETS NEW BLUES

"Louisville Blues," a fox-trot number by Bob Ricketts and Mike Jackson, was taken over by the Triangle Music Company who will release the song next week.

HARMS GETS "OH SUE"

Harms, Inc., have taken over a new fox-trot comedy song by Irving Ceasar and Joseph Meyer, entitled "Oh, Say, Oh Sue," which will be released shortly.

KEIT ON WESTERN TRIP

Joe Keit, of Jerome H. Remick & Co., is on a short trip through the middle west. He will be back at the New York offices late this week.

NOVELTY BLUES PLACED

Dave Ringle has written a new blues number, "No News—Just Blues" which he has placed with Jerome Remick & Co.

BURLESQUE

AMER. CIRCUIT SHOWS CUT TO NINE

MORE OUT NEXT WEEK

The American Circuit is reduced to nine shows this week, with one of these laying off. Next week will find the circuit still smaller as this will be the last week for the Empire, Hoboken and the Howard, Boston. Both of these houses go into burlesque stock next week.

Henry Dixon's Big Review which played the Olympic last week, has gone over to the Burlesque Booking Office Circuit, and is playing the Star in Brooklyn under the title of the "Lid Lifters." Sim Williams' "Girls From Joyland" closed its season on the American Circuit last Saturday night in Fall River. This show will not doubt go over on the B. B. O. Circuit in a few weeks.

Bernstein and Gallagher's "Little Bo Peep" opened at the Avenue, Detroit, Sunday after jumping from New York on the B. B. O. Circuit. This show jumps right back to Brooklyn Saturday night to open at the Star next Monday. Some jump, its a good thing the owners of the show do not have to pay the railroad fares.

The "Follies of New York" closed in Scranton last Saturday on the American Circuit, but it is said that the show will have more bookings.

The "Jazz Babies" will close on the older circuit Saturday night at the Olympic, New York, and will lay off a week and then go over on the B. B. O. Circuit.

Charlie Robinson's "Parisian Flirts" will close its season at the Empire, Hoboken, Sunday night and then go into storage.

Jack Reid's "Record Breakers" has played its last bookings on the American Circuit, is now booking independently the show this week is at the Majestic, Wilkesbarre. It will play one nighters and week stands into St. Louis.

"Some Show" closes next week in Fall River and may play a few weeks on the B. B. O. Circuit.

Max Spiegel's "Social Follies," now at the Lyric, Newark, will close its season there Saturday night and go to the storehouse.

Another lay off week was announced by the officials of the B. B. O. Circuit last week, when they dropped the Peoples, Philadelphia, from its circuit. This house closed last Saturday night. For the present, the shows will lay off between the Bijou, that city, and the Gayety, Baltimore. The other lay off week is between Washington and Cleveland.

It looks as though the People's is out of burlesque for good, it is for the present, anyway. The Columbia had to cancel it on account of poor business, then the American gave it a good trial, they could not make it pay. Then the B. B. O. Circuit tried but could not do anything with it.

LUCILLE HARRISON FOR CABARET

Lucille Harrison will appear again this Summer, in Cabaret in Atlantic City. Arrangements are being made for her at the Hotel Blackstone. She will go there at the close of her season of "Folly Town."

PHILLIPS BALL ON APRIL 28

An entertainment and ball will be given at Arlington Hall, on April 28, by the Bob Phillips Association.

FLOSSIE EVERETT CLOSES

Flossie Everett closed with the "Abe Reynolds Revue" in Pittsburgh last week. She is under contract with Max Spiegel for next season.

COLUMBIA SHOW CLOSING

Two shows will close on the Columbia Circuit shortly. They are Hynicka & Herk's "Cuddle Up" and "Twinkle Toes." The "Cuddle Up" show will close at the Gayety, Boston, next week and "Twinkle Toes" will end its season at the Gayety, Rochester, on April 29th.

By the closing of "Cuddle Up," the Columbia Amusement shows will discontinue playing the Lyric, Bridgeport, the "World of Frolics" being the last show to play that city. The "Jack Singer Show," will jump direct from Boston to New Haven and continue on its regular route.

The Colonial, Utica, will close its season, on Saturday night, April 22nd, with the "London Belles" closing the week between Rochester and Albany. Syracuse closed for the season last week. The "Greenwich Village Review," will play off the week of April 24th, and open in Albany the following week.

HOWARD STOCK REHEARSING

BOSTON, Mass., March 27.—The following principals are now rehearsing for the stock company, which will open at the Howard next Monday. Jack Ormsby, Bob Nugent, Dave Shafkin, Howard McNabb, Harry Seyon, Mack and Hastings, Hallie Randolph, Grace Tremont, Ethel DeVeau, Hallie Dean, Bob Williams and Miss Crane. These performers were booked through Lou Redelsheimer's office in New York.

TWO RECORDS FOR COOPER

Jimmie Cooper holds two records at the Gayety, Brooklyn, this season. When he played the house early this season as an American Burlesque Circuit house he broke the season's record. Last week he played to the biggest weeks business done so far at this house since the Burlesque Booking Office Circuit has been booking the house.

SHUBERT GOING ABROAD

Hughy Shubert song writer and musical director will leave for Europe the latter part of May, where he will visit his mother in Bohemia. He has not been home in thirty years. Shubert will return to New York in time for rehearsals in July, as he is under contract to write a lot of special music for the shows the coming season.

AM. SHOWS OUT OF MAJESTIC

SCRANTON, Pa., Mar. 5.—The last American Burlesque Circuit show to play Louis Epstein's Majestic will be "Some Show," which closes there on April 15. The following week, Epstein has booked Harry Hasting's "Knick Knacks" in the house. This is the first Columbia Circuit show to play the house in eight years.

CLOSE WITH DIXON SHOW

Ralph Rogers and Elsie Donnelly, closed with Henry Dixon's "Big Review" at the Olympic last Saturday night. They will rest for a few weeks and will open in stock at the Howard Boston on April 17. Claire Devine and Sam Raynor opened with the Dixon show at the Star Brooklyn, Monday.

BURKE & LILETTE SIGN

Eddie Burke and Miss Lilette have signed contracts with James E. Cooper for one of his shows next season. Burke closed at the Hopkinson Theatre, in East New York last Saturday night, to go into vaudeville with Miss Lilette.

BERTHA DELMONTE CLOSES

Bertha Delmonte prima donna of the "Cuddle Up" closed with that show at the Majestic, Jersey City last Saturday night. Anna Armstrong opened with the show Monday in Providence.

MYSTERY GIRL FOUND DEAD IN HOTEL

SUICIDE OR ACCIDENTAL DEATH

Ruth Hansen, twenty-two years old, the "mystery" girl, in the chorus of Charles Robinson's burlesque show "Parisian Flirts," was suffocated by gas early Saturday morning at the Hotel St. George, in East Twelfth street.

Miss Hansen left no notes, nor did she reveal her identity to any members of the company. She died as she had lived—a mystery girl—to others of the "Parisian Flirts" company.

The show played last week at the Olympic Theatre on Fourteenth street and this week was laying off. Miss Hansen retired about eleven o'clock apparently in a happy and cheerful mood.

Shortly after three o'clock Saturday morning, Samuel Jaffe, owner of the hotel detected the smell of gas. He traced the odor to the third floor and to the room occupied by Miss Hansen. Opening the door he was nearly prostrated by the flood of gas which rushed out. He called the police and a surgeon from St. Vincent's hospital but when they arrived the girl was dead. Clad in shoes and stockings and a dress thrown over her night gown she was lying across the bed.

An electric light was burning in the room, and the gas heater was turned on to allow a full flow. In addition to this an unused jet overhead had also been opened.

The girl, according to members of the company was well educated, refined and evidently came from a good family. She joined the company several months ago but never discussed her family or where she came from with anyone. One of the girls in the show, however, did say that she heard her make a remark about having lived in Philadelphia.

At the morgue on Monday morning, the girl was identified as Emma H. Schmick, of No. 1005 North Fourth street, Philadelphia. Her father, who made the identification, said that the girl was stage struck and ran away from home last October.

A number of the members of the chorus of the show declare that they believe that the girl's death was accidental, for although she was reticient on all matters pertaining to herself, she was always in good spirits.

"WIRELESS DRINKS" FEATURE ACT

Dr. Wett Waters who bills himself "Our next president" and the "Man that is making our country wet," has been engaged as an added attraction by the Burlesque Booking Office Circuit and he opens on that circuit next Monday at the Bijou, Philadelphia, in his new act he calls "Drinks by Wireless."

The act is a new one and has not been seen in any vaudeville or burlesque house. Dr. Waters showed his act last Saturday afternoon for the newspaper men in New York. He uses three pumps and gives any one in the audience an opportunity to ask for his or her favorite drink, which immediately comes from the pump, without anyone touching the pumps.

After playing out his contract on the burlesque circuit he will be seen at the two a day vaudeville houses in New York.

VIOLET DAILY MARRIES

Violet Daily, who was recently devorced from James E. Dailey, an Irish comedian, was married on March 16 to Al Becker, a non professional at the Hotel Bolton, Atlantic City. Mrs. Becker is the mother of the Dailey Twins.

"BITS O' BROADWAY" PEARSON SHOW SCORES AT THE COLUMBIA

Arthur Pearson has another winner in his "Bits O' Broadway" which is at the Columbia this week. Jamie Coughlin and Harry (Zoup) Welsh are featured. Pearson staged the show the programme states, while Larry Ceballas assisted.

The offering takes in twelve scenes during the action of the two acts. It is full of individual hits and the whole atmosphere of the show is in good taste.

Pearson has seen to it, that the production is artistically staged, every little detail has been taken care of. The numbers were smartly arranged. There are enticing melodies and tuneful musical numbers.

The chorus, a pretty lot of girls, all of a medium size, danced and sang as though they enjoyed their work. They wore costumes of a harmonious blending of colors that are pleasing to the eye.

The comedy is well cared for by Coughlin and Welsh with Billy Smith doing a small comedy part.

Coughlin, who does an eccentric comedy role, a style all his own and different than anyone else in burlesque, was constantly amusing Monday afternoon. He has an individuality of his own that is most enjoyable. He is not alone funny but he can dance as well.

Welsh is better and funnier this season than at anytime we have seen him in the past. He still has his funny little slide and peculiar walk. He is using very little make up. Welsh has a true sense of humor and is a capable comedian. He is out for laughs and gets them. He and Coughlin are great in this show and do dandy team work.

Pretty Gladdie Riley leaped right into favor on her first entrance. A pleasing personality and pretty form, handsome dresses, makes her very attractive. Knowing how to put a song over and a graceful dancer adds value to this clever young lady.

Miss Riley's "A Little Surprise" number with the girls, is a novelty and well put over.

Miss Riley had several numbers in which she scored. Each time she appeared, a beautiful dress which set off her blonde beauty to a fine advantage was seen. She also was in several bits doing very nicely. She is a decided success in the show.

Alice Lawlor, an exceedingly cute little brunette, bubbling over with personality was another hit in the cast. Miss Lawlor, pretty in form and face, displayed many pretty dresses of a novel design that showed her figure off well. Miss Lawlor has a style of her own in putting a number across, that never fails. She also reads lines nicely and is a jolly success.

Catherina Crawford after several years in retirement returns this season, looking better than ever. She is in many scenes and works very well. Her gowns are stunning and she knows how to wear them, they are gorgeous and adapted from the latest designs. Miss Crawford still retains her beautiful form.

Arthur Putnam a very fine straight man, works mostly straight through the show, except in several scenes. He does a good "dope" bit and his "legit" bit in the barber shop scene is clever. Putnam, while working straight, worked up a number of scenes with the comedians. He is a neat dresser and a fine talker.

Billy Smith does several comedy character roles. His eccentric role is good. His "drunk" stands out and gives him an opportunity as a tumbler and he does a good eccentric dance.

Sonny Lawrence does several bits but in his numbers he goes over big. He has a good tenor voice and sells his numbers well.

There are a number of specialties during the performance, that go over. They have been well placed, between comedy scenes and numbers.

The Donald Sisters, a gymnastic and balancing act went over very well. These two young ladies do some fine hand, head and foot balancing feats that won applause. Its a good act.

Coughlin, Putnam and Miss Crawford put over a fine comedy scene in one.

Welsh and Coughlin were very amusing in their football scene. They worked it up well.

Miss Riley scored in her specialty in one. Attired in a beautiful green dress, she sang two songs and finished with a neat dance. They liked her so well, that she had to do another dance as an encore. Her act is refreshing and was received uproarously.

Welsh, Putnam and Miss Crawford were very amusing in their comedy scene in one and had the audience in a fine humor. Coughlin and Welsh put over a talking and singing specialty that was a flood of fun.

"Sally, Irene and Mary" number of Sonny Lawrence assisted by the chorus went big. Norma George as "Mary," Adeline Brunner as "Irene" and Elenor Woodbury as "Sally" gave fine assistance. It developed into a big number.

The "drinking" scene offered by Welsh, Coughlin and the Misses Crawford and Lawlor is humorous.

The Misses Riley and Lawlor did well singing "Nobody's Baby" assisted by the chorus.

The "table" scene turned out to be a fine comedy offering with Welsh, Coughlin, Putnam and Miss Crawford doing it.

Coughlin offered a dandy eccentric dance in his number with the girls.

The rehearsal scene was genuinely amusing

(Continued on page 27)

DRAMATIC and MUSICAL

"UP THE LADDER," NEW OWEN DAVIS PLAY, AT THE PLAYHOUSE

"UP THE LADDER," a play in four parts by Owen Davis. Presented at the Playhouse, Monday evening, March 6th.

CAST

Henry Smith .....George Farren
Mary, his wife .....Nannette Comstock
Jane Smith .....Doris Kenyon
Lucy Smith .....Anna Marston
Jerry Smith .....Albert Hackett
John Allen .....Paul Kelly
Joe Henley .....Edward Donnelly
Rosalind .....Mary Brandon
Dick Wilmers .....Robert Middlemass
Eva Wilmers .....Adele Klaer
Bert Muller .....Claude Cooper
Mrs. Muller .....Mary Jeffery
Stanley Grant .....George LeGuere
Ellen .....Grace Heyer
Dr. Maynard .....Frederick Brennan

This new play by Owen Davis is typically American and based on clean, wholesome American comedy, coupled with splendid acting by every member of the company.

The Smiths of "Up the Ladder" are a group of stalwart American types. The father is poor but proud, and a compendium of valuable advice to the uppish generation. The play, as has been probably guessed, deals with social climbing and opens in an extremely modest uptown flat and goes from that point through better circumstances to the stage where folks begin to call their residences by such names as "Wide View."

It abounds with witticisms of all of them. Davis' pen has succeeded in encompassing all the home philosophy and all the ambitions, humor and emotions of the average American family.

From Doris Kenyon, who starred in the role of Jane Smith and later as the wife of John Allen (Paul Kelly), who played opposite her, to the doctor, who had the least to do, the players faithfully portrayed Davis' ideas. There were several places when the lines were stumbled through, but they were unimportant and generally passed without being observed.

Miss Kenyon took her part with such a gracious, easy manner that the audience was charmed with her personality and work. Kelly, too, was excellent. Upon Albert Hackett and Mary Brandon fell the bulk of the witty lines, and they kept the audience convulsed with laughter whenever they appeared. Anna Marston gave a good portrayal of an unsophisticated daughter of unsophisticated parents. George Farren and Nannette Comstock pleasingly brought out the parental roles. Edward Donnelly was naturalness in itself in the role of the financier with a reputation of shady dealing. Robert Middlemass, Adele Klaer, Claude Cooper, Mary Jeffery, George LeGuere and Grace Heyer played their roles efficiently.

It is believed that William Brady has selected a winner in this vehicle. If it is the "home spun" product that the showgoing public are seeking, they surely have it in plenty in "Up the Ladder."

"CANDIDA," SHAW'S CLEVER PLAY, HAS GOOD REVIVAL

"CANDIDA," A COMEDY IN THREE acts, by Bernard Shaw. Produced at the Greenwich Village Theatre on Wednesday night, March 22d.

CAST

The Rev. James Mavor Morell, Moroni Olsen
Miss Proserpine Garnett....Janet Young
The Rev. Alexander Mill...Chas. Webster
Mr. Burgess.....Harry Neville
Candida .....Ellen Van Volkenburg
Eugene Marchbanks.....Maurice Browne

Undoubtedly, "Candida" is the best play Shaw ever wrote, and, in spite of the twistings and turnings, the violent upheavals, and the queer quirks injected by the director, still, it finally emerged in all its beauty and strength. In fact, "Candida" is probably the finest comedy written for the English speaking stage in the last century.

The comedy places Shaw in the ranks of the prevalent playwrights. He can certainly be classed as a dramatic author of New York. The play can be recalled as having been produced by Arnold Daly in 1903, with himself and Dorothy Donnelly in the leading roles. In fact, it was once rehearsed by Richard Mansfield, who was finally, but sorrowfully convinced that the Marchbanks' physical requirements were entirely too stringent. Other actors have found the same a stumbling block.

In the Greenwich Village presentation last week, the leading man, Mr. Fulger, was suddenly taken ill, so, though not a prototype of the eighteen year old Marchbank youth, Maurice Browne jumped into the role, at short notice, and gave a cleverly pleasing conception of the part.

In the matter of apparent age, Ellen Van Volkenburg, fell short of being a matronly wife of thirty-three, but her wise and sprightly charm caused one to forgive this trifling error. Moroni Olsen, as the unctuous Rev. James Mavor Morell, the large and duly oratorical husband of the matronly Candida. Effective in their diverse ways were Janet Young as Proserpine, the secretary; Charles Webster as Lexy, preacher's assistant; and Harry Neville, the uneducated, unlettered father of Candida.

The piece, which is scheduled to run for three weeks longer, should prove of interest to even the most fastidious theatre goer. As one of the "Peasant Plays" it is a cleverly diverting piece, full of cheer, and witty lines and good natured bantering.

ARNOLD DALY SCORES HIT IN "VOLTAIRE" NEW HOPKINS PLAY

"VOLTAIRE," a romantic comedy in three acts by Leila Taylor and Gertrude Purcell. Produced at the Plymouth theater, Monday night, March 20th.

CAST

Francis Marie Arouet de Voltaire Arnold Daly
Jean Le Rond d'Alembert..Lionel Hogarth
Aristide Freron.....Frederick Truesdell
Le Duc de Navailles.....Horace Braham
Marquis de Villette.....Leslie Austen
Father Adam.....John S. O'Brien
Moisnel.....George Le Guerre
Mlle. Clairon.....Carlotta Monterey
Mme. Denis.....Jane Wheatley
Marie Corneille.....Marguerite Forrest

Voltaire lived far beyond the usual alloted three score and ten of a man's life, but the two young Columbia College girls who wrote the play "Voltaire" contented themselves by telling of a single day and night of the life of the great philosopher.

They did not take a day of his youth either, but one of the late in life days when he had reached the age of seventy. Arnold Daly, garbed in dressing gown, with high querulous voice played the role of the great man who, while his physical prime had long passed, was still in possession of all his great mental powers. Daly made of the old man a great character who although fine of heart could not resist an attempt to solve the country's troubles of the times, and was, in consequence thereof, in the midst of a dozen or more intrigues, several of which were known to the police and he was in consequence thereof under their surveillance and during the exciting evening of his busy day depicted in the play, was actually under arrest and preparations for his removal to the Bastile were under way when by his clever manouvering the order for arrest was recalled and he was able to succeed in all of his plans.

The story of the play deals with his desire to help the many who are suffering from the unjust enforcement of ridiculous laws and he is shown sheltering a fugitive, Moisnell, a boy who has escaped from the Bastile and is trying to get out of the country.

Voltaire, whose home is being searched by the police in hope of finding some libelous verses known to be in his possession, smuggles the boy out of the house in female garb and entrusts the verses to him to carry to King Frederick.

The arrival at Ferney, of Freron, the Paris chief of the secret police adds to the complications, for he is in search of the fugitive whom Voltaire befriended. Fortunately, Mlle. Clairon of the Comedie Francaise arrived, and being a beautiful woman, who knew a thing or two about the chief of police, the complications were smoothed out.

The play has been produced with all of Arthur Hopkin's ability and is faultless on that score. The cast, headed by Arnold Daly, was above reproach in its portrayal of the different characters.

"THE HINDU," WITH WALKER WHITESIDE IS PLAY OF MYSTERY

"THE HINDU," a mystery melodrama in a prologue and three acts, by Gordon Kean and Carl Mason, presented at the Comedy Theatre, on Tuesday night, March 21, 1922.

CAST

Maharajah.....Don Richfield
Hari .....Maurice Barrett
Shirza.....Miss Mignon McClintock
Clarice Cartright....Miss Sydney Shields
Denton Morgan.....Ian MacLaren
Prince Tamar .....Mr. Whiteside
A Priest.....Stanley G. Wood
Princess Yashda.....Miss Maude Allan
Ghinzl .....Grant Sherman
Gautamar .....William Cooray
Gupta .....S. Pazumba

This is a season of mysterious sliding doors and panels, gaping trapdoors and mystery. Up to the present day, "The Hindu," the play which Walker Whiteside presented, with himself in the principal role, last Tuesday night at the Comedy Theatre, holds the record, having just twice as many trick stage effects than anything at present on the boards of New York's theatres. Judging by other mystery plays' success, "The Hindu" should have a reasonably long run, and if it does, no little amount of the credit should go to Mr. Whiteside for his finished acting.

Scotland Yard is worried about an insurrection in India. A Master Mind is at work, stirring up the natives to revolt. So operatives are sent to the Orient. This scene is in the form of a short prologue.

The three acts following unfold the action, with the surprising denouement in the last act. Clarice Cartwright, a young English girl has been led to go to England with an arch-villain, who later turns out to be the Master Mind, by false, nefarious scoundrelry. In the palace of Prince Tamar, who is the Hindu mentioned in the title, many strange things take place. Trapdoors leading to sudden death open wide their gaping jaws. Flames burst out of otherwise innocent-appearing cabinets. Panels slide open and shut with the silence of dreams. All the doors and windows are steel-barred as quick as you can say Jack Robinson, or even Smith, merely by the pressing of a lever.

Then when everything seems hopelessly involved, the aforementioned surprise finish straightens it all out in an unusual climax.

Walker Whiteside's performance, resembling in smoothness that of George Arliss in "The Green Goddess," is a thing of art. He is ably supported by a cast which includes Ian Maclaren as the Master Mind, and Sydney Sheild, as the young Englishwoman.

"JUST BECAUSE" NEW MUSICAL PLAY AT THE EARL CARROLL

"JUST BECAUSE," A MUSICAL COMedy in three acts, book by Anna Wynne O'Ryan and Helen S. Woodruff; lyrics by Helen S. Woodruff and music by Madelyn Sheppard, presented at the Earl Carroll Theatre on Wednesday night, March 22, 1922.

CAST.

Cherry Bartlett, Matron....Priscilla Paul
Bluebell.....Ruth Williamson
Syringa .....Queenie Smith
Wisteria .....Jean Merode
Mr. Cummings.....Frank Moulan
Mrs. Bennett.....Nellie Graham-Dent
Claude Wellington....Charles Trowbridge
Mignonette.....Jane Richardson
Susan (Awkward Orphan)Mary Hotchkiss
Sarah (Littlest Orphan).....Ann Dale
Foster Phillips.....Olin Howland
Leonard Wall.....Edgar Nelson
Rev. Dr. Bombig.....Charles Froom

THE CUMMINGS GIRLS

Daisy .....Violet Mack
Tuchsia .....Betty Broughton
Clematis .....Ethel Duffield
Magnolia .....Florence Kingsley
Marigold.....Gwendolyn Gordon

Just because, according to the declaration of the hero in the musical comedy, "Just Because," is a poor reason, but it is no less obscure than the reason for the production of this silly show. Outside of one good actress, Miss Queenie Smith, and some piquant little chorus ponies, "Just Because" has hardly one point in its favor. The plot is about as interesting as "Jack and Jill" on the hundredth reading; the music is as unmusical as the dripping of water upon a tin roof, and the comedy is as funny as the proverbial crutch.

This musical comedy is the joint creation of three society women of New York and has been produced with the financial aid of a man outside the ranks of the theatrical business. This man should be thanked for giving employment to so many show people in these depressing times, but little hope can be held out for any sustained work for them in "Just Because."

Queenie Smith is a delicious person. She dances like some forest sprite. The only sad thing is that she hasn't enough to do. One girl, who plays the role of an awkward orphan, Mary Hotchkiss, is very amusing. In the group of ponies in the roles of orphans, there is one with straight-clipped dark hair who is as beautiful, as a French doll.

As for the comedy, and the comedians, the funniest line in the whole show, on Wednesday night, was the cry of a little girl in the audience who wanted to know where the hero was "taking 'at 'ittle doll," in one of the numbers.

The settings, two of them exteriors and one interior, are expensive and exceedingly appropriate.

The plot: Nine sisters live with a widowed father next door to the home of a wealthy bachelor, who hates women and is bringing up a batch of orphan girls along his ideals. One of the sisters falls in love with him, disguises herself and wins his love. The others also manage to acquire male consorts. Cute plot, but rather dull.

One thing in favor of "Just Because"—it's clean. The depth of immorality is reached in one song which includes both "damn" and "hell" in its lyric. Jean Merode is pleasing in the role of one of the nine husband-hungry sisters. The rest of the cast, with the exception of those already mentioned, are commonplace.

REVEL AT COHAN THEATRE

On Easter Sunday, April 16th, The Green Room Club, will hold its Annual Public Revel, at the George M. Cohan Theatre. Bernard Randall will be in charge of the performance. "The Serenaders Club," an organization of musicians playing stringed instruments will be one of the features of the evening.

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUD. EX.

NEW YORK CITY

Palace—Mr. & Mrs. Jimmy Barry—Eva Shirley & Band—Wilson Brothers—Bert Fitzgibbon—Rae, Elinore Ball & Bro.—Gertrude Hoffman & Co.

Riverside—Ben Beyer—Dotson—Riggs & Witchie—Lewis & Dody—Kay Laurell & Co.—Runaway Four—Marion Harris—"Marry Me"—Niobe.

Colonial—Reddington & Grant—Kane & Grant—Harriet Marlotte & Co.—Wells, Virginia & West—Ruth Budd—Harry Cooper—Dolly Kay—Eight Blue Demons.

Alhambra—Tyrell & Mack—Ed & Bertie Conrad—W. C. Kelly—Rice & Werner—Sybil Vane—Mildred Harris & Co.—Healy & Cross—Roy & Arthur.

Royal—Kramer & Zarrell—Sandy—Brown & Weston—Joe Darcey—Norwood & Hall—Gus Edwards' Revue.

Hamilton—Princess Wahletka—Eddie Ross—Shaw & Lee—Arman Kaliz & Co.

Broadway—Jack Levere—U. S. Jazz Band—Walters & Walters—Hilton & Norton—Leavitt & Lockwood.

81st St.—Wood & Wyde & Co.—Patricola—Roth Children—Greenlee & Drayton.

Coliseum (First Half)—The Stanleys—Mallia Bart & Co. (Second Half)—John Steele.

Fordham (First Half)—Mabel Burke & Co.—Williams & Wolfus. (Second Half)—Sidney Langsfield—Anna Chandler.

Franklin (First Half)—Larimore & Hudson—Ethel Hopkins—Benny Davis—Dooley & Sales. (Second Half)—Lawton—Haig & Levere—Wrothe & Martin—Williams & Wolfus—Princess Rajah.

Jefferson (First Half)—Haig & Levere—Clemens, Belling & Co.—Bert Baker & Co.—Sidney Langsfield—Anna Chandler. (Second Half)—The Stanleys—Ethel Hopkins—Mallia Bart & Co.—Hawthorne & Cook.

Regent (First Half)—Kay, Hamlin & Kay—Wrothe & Martin—Jack Osterman—Princess Rajah. (Second Half)—Beaumont Sisters—Benny Davis—Dooley & Sales.

BROOKLYN

Bushwick—Will Morris—Charles Martin—McLaughlin & Evans—Marguerita Padula—Seed & Austin—Jim & Betty Morgan—Family Ford—Belle Baker—The Vanderbilts.

Orpheum—Caits Brothers—Leo Donnelley & Co.—Kharnum—Carl Randall & Girls—Lidell & Gibson—Avon Comedy Four—Ruth Roye—Sylvia Clark.

Flatbush—Frank Gabby—Herschel Henlere—Franklin Charles & Co.

Riviera (First Half)—The Beaumont Sisters—Cahill & Romaine—John Steel. (Second Half)—Kay, Hamlin & Kay—Owen McGiveny.

Far Rockaway (Second Half)—Bert Baker & Co.

BALTIMORE

Mary Anderson—Wilson Aubrey Three—Elinore & Williams—Marcelle Fallet—Dillon & Parker—Blossom Seeley—Anderson & Burt.

BOSTON

Keith's—Chic Sale—Edwin George—Burt & Rosedale—Vadi & Gigy—Stella Mayhew—Dorothy Jardon.

BUFFALO

Shea's—Leon Varvara—Roger, Imhoff & Co.—Geo. Moore & Mary Jane—The Cansinos—Casting Nellos—Great Leon—Rome & Gaut—Perrone & Oliver.

CLEVELAND

Hippodrome—Du For Boys—Whiting & Burt—Ernest Ball—Kitty Doner & Co.—Florence Nash.

105th St.—Two Stenards—McLellan & Carson—Connolly & Francis—Wayne & Warren—Eddie Leonard Co.—Snell & Vernon.

CINCINNATI

Keith's—Bob Albright, Jr.—Harry Watson, Jr.—Kane & Herman—The Herberts.

COLUMBUS

Keith's—Jack Hanley—Claudia Coleman—Powers & Wallace—Bushman & Bayne.

DETROIT

Temple—Cleo Gascoigne—Quixey Four—Edith Taliaferro & Co.—Herbert's Dogs—Harry Langdon & Co.—Herbert Brooks—A. & G. Falls.

GRAND RAPIDS

Empress—Rae Samuels—Karoli Brothers.

HAMILTON

Lyric—Van Cello & Mary—Thank You, Doctor—Johnnie Burke—The Miller Girls—Frawley & Louise—Gordon & Rica.

INDIANAPOLIS

Keith's—Dashington's Dogs—Arnaut Brothers—Santos & Hayes Revue—Billy Glason—Raymond Bond.

LOWELL

Keith's—Val Harris & Co.—Cunningham & Bennett—Willie Hale & Bro.—Danoise Sisters—Dave Roth—B. & H. Skatelle—Bailey & Cowen.

MONTREAL

Princess—Leo Beers—Joe Cook—Wilfred Clark & Co.—Frank Brown—McDevitt, Kelly & Quinn.

PHILADELPHIA

Keith's—Frisco—Pearson, Newport & Pearson—Glenn & Jenkins—Elsa Ryan & Co.—Frank J. Sidney & Co.—Jewell & Raymond—Daphne Pollard.

PITTSBURGH

Davis—Musical Hunters—Gene Greene—Flanagan & Morrison—Hampton & Blake.

PORTLAND

Keith's—Pierce & Goff—Toto—Anger & Packer—Herbert & Dare—Walsh & Edwards—Rowland & Meehan.

QUEBEC

Auditorium—Bessie Clifford—Boyle & Bennett—Cook, Mortimer & Harvey—Chas. Seamon—Melnotte Duo.

VERSATILE ENTERTAINERS
NOEL LESTER & CO.
Dir.—H. B. Marinelli Playing Keith's Houses

ROCHESTER

Temple—Davis & Darnell—Willie Rolls—Olsen & Johnson—Burns & Lorraine—Geo. Yeoman—Reck & Rector—Visser & Co.

SYRACUSE

Keith's—Chas. Harrison Co.—Weaver & Weaver—J. C. Mack & Co.—Bryan & Broderick—Bert & Betty Wheeler—Fantine Sisters.

TORONTO

Shea's—Ramsdells & Deyo—Julian Eltinge—Vokes & Don—Swift & Kelly—Kenny & Hollis—Wm. & Joe Mandell—The Weber Girls.

Hippodrome—Joe Bernard & Co.—Brennan & Rule—Chas. Irwin—Dancing Kennedys—Murray & Gerrish.

TOLEDO

Keith's—Sherman & Rose—Joe Towle—Wilton Sisters—Seven Bracks—Bobby Folsom—Creole Fashion Plate.

WASHINGTON

Keith's—Unusual Duo—Jack Benny—Meehan's Dogs—Wylie & Hartman—Thos. E. Shea—Morgan Dancers.

YOUNGSTOWN

Hippodrome—Kennedy & Kramer—Norton & Nicholson—Harry & Anna Seymour—Henry & Moore.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Gallagher & Shean—Helen Keller..Kellam & O'Dare—Bowers, Walters & Crocker—Spencer & Williams—Morris & Campbell—Claude Golden—Burns & Freda—Three Regals.

Majestic—McKay & Ardine—Carleton & Ballew—Mosconi Family—Lillian Shaw—Moss & Frye—Neal Abel—Sam Mann—Juggling Nelsons—Ruth Howell.

State Lake—Clark & Bergman—The Sharrocks—Frank Dobson—Jed Dooley—Bessie Rempel—Dooley & Storey—Bob Hall.

CALGARY

Orpheum—Doris Humphrey Dancers—Fenton & Fields—Jimmy Lucas—Sandy Shaw—Travers & Douglas—Ross & Foss—Three Melvins.

DENVER

Orpheum—Dave Harris—Patricola & Delroy—Monahan & Co.—Lang & Vernon—Redford & Winchester—Dress Rehearsal.

DES MOINES

Orpheum—Zelaya—Wm. Gaxton & Co.—Claudius & Scarlet—Dailey Bros.—Cameron Sisters—Merle's Cockatoos—Harry Delf.

KANSAS CITY

Orpheum—Garcinetti Bros.—Adams & Barnett—Wellington Cross—Rolfe's Revue—Lydell & Macey.

Main St.—Bennett Sisters—Flanders & Butler—Tracy & McBride—Henry B. Toomer—J. Rosmond Johnson—Higgins & Bates.

LOS ANGELES

Orpheum—Peggy Parker—Davis & Pelle—Ruby Norton—Harry Kahne—Pat Rooney—Crawford & Broderick—Daniels & Walters.

Hill St.—Ann Gray—R. & E. Dean—The Storm—Nash & O'Donnell—Kinzo—Gilbert Wells.

MILWAUKEE

Palace—Kramer & Boyle—Zun & Dries—Joe Bennett—Wayne, Marshall & Candy—Monroe & Grant.

Majestic—Roscoe Ails—Jack Kennedy—D. D. H.—Ben Welch—Eddie Buzzell.

MINNEAPOLIS

Orpheum—Marie & Ann Clark—Jas. C. Morton—Eddie Foy—Jimmy Savo—L. & B. Dreyer—Mason & Shaw.

Hennepin—Kennedy & Davis—Fiske & Lloyd—Four Camerons—Sheila Terry—Taxie—Brown, Gardner & Traban.

MEMPHIS

Orpheum—Marmein Sisters—Aileen Stanley—Pressler & Klaiss—Tarzan—Michon Bros.

NEW ORLEANS

Orpheum—Fritzie Scheff—Al & F. Stedman—Profiteering—Worden Bros.—Sylvia Loyal—Kellam & O'Dare—Knapp & Cornella.

OAKLAND

Orpheum—Miller & Mack—Jim Cullen—Princeton & Watson—Bill, Genevieve & Walters—Mrs. Sidney Drew—Four Ortons.

OMAHA

Orpheum—Sallie Fisher—Boyce Combe—Ben Bernie—Marga Waldron—Nathane Bros.—Innis Bros.—Five Avalons.

PORTLAND

Orpheum—Wm. Seabury—Laura Pierpont—Sandy Shaw—Rita Gould—Morris' Animals—Espe & Dutton—Rinaldo Bros.

ST. PAUL

Orpheum—Blanche Sherwood—Roberts & Clark—Olcott & Mary Ann—Fred Lindsay—Trixie Friganza—Emerson & Baldwin—Janis & Chaplow.

ST. LOUIS

Orpheum—Bessie Clayton—Rockwell & Fox—George McFarlane—Richard Keane—Al Herman—Bobby Pender—Galletti's Monks.

Rialto—Dugan & Raymond—Demarest & Collette—Lohse & Sterling—Gordon & Day—Raymond & Schram—Buddy Walton.

SIOUX CITY

Orpheum—Winton Bros.—Ernie & Ernie—Harry Lester Mason—Billy Arlington—La Pilarica Trio—Hall & Rubin—Rene Roberts' Revue—Vera Gordon—Howard's Ponies.

SACRAMENTO AND FRESNO

Orpheum—Hal Skelly—Pinto & Boyle—Raymond Wilbert—Oliver & Olp—Lois Bennett—Hall & Guilda.

SAN FRANCISCO

Orpheum—Van & Corbett—Princess Jue Quon Tai—Berk & Saun—Chabot & Tortoni—Mehlinger & Meyer—McCormick & Wallace—Van Hoven—Adelaide & Hughes.

Golden Gate—Buckridge Casey—Block & Dunlop—Bill Robinson—Gordon & Ford—Sealo—The Duttons.

WINNIPEG

Orpheum—Kluting Animals—Fred Hughes—Doyle & Cavanaugh—Minstrel Monarchs—Dave Schooler—Leedum & Gardner—Dezo Retter.

F. F. PROCTOR

Week of March 27, 1922

NEW YORK CITY

Fifth Ave. (First Half)—Jack Osterman—Crafts & Daley—Anatal Friedland Co.—Nester & Haynes—Lydell Laurell Co.—Faber & Bernett—Wheeler Trio. (Second Half)—Rucker & Winifred—Cansino Bros. & Wilkins—Grace Ayres Co.—Sig Frisco.

125th St. (First Half)—Story & Clark—Samsted & Marion—Jo Jo & Harrison—Morgan & Binder—Jimmy Car Co.—Ed Blondell Co. (Second Half)—Sultan, Mordock Kennedy—Green & LeFel—Shireen.

23d St. (First Half)—Orren & Drew—Owen Twins—Sultan—Al M. White Co. (Second Half)—Man Off Ice Wagon—May & Hill—Fifer Bros. & Girlie—Pierce & Ryan—Roy, Arthur—Rymond & Geneva—Farrell, Taylor Co.

58th St. (First Half)—Shireen—Newhoff & Phelps—Tommy Martell Co.—Monroe & O'Bey—Seven Honey Boys—Helen Primrose—Frank & E. Halls. (Second Half)—Not Yet Marie—Grace Ayres Co.—Orren & Drew—Kay, Hamlin & Kay—Anna Burnahan Co.—Loney Haskell.

ALBANY

(First Half)—Watson's Dogs—Ryan & Ryan—Sidney Landfield—Anna Chandler—Bobbe & Nelson—Potter & Hartwell—Fashion Show. (Second Half)—Downey & Claridge—Chas. Tobias—Fisher & Hurst—Ruth Budd—Shawkey, Roth & Witt—Henry's Melody Six.

ELIZABETH

(First Half)—Peggy Bremen Co.—Rudell & Donegan—Gray Family—Leighton & Duball—Schwartz & Clifford—Paul Whiteman's Sextette. (Second Half)—Ladies' Choice—Foster & Joyce—Mullen & Francis.

MT. VERNON

(First Half)—Joe Darcy—Not Yet Marie—Grace Ayres Co.—Murdock & Keanedy—Wm. Ebbs. (Second Half)—Walsh & Bentley—Alma Neilson Co.—John Steele—Nestor & Haynes.

NEWARK

(First Half)—Sig Frisco—Jones & Jones—Cansino Bros. & Wilkins—Leo Donnelly Co.—Yip Yip Yaphankers—Frances Arrus—Bergman & McKenna—Thalero's Circus. (Second Half)—Anatol Friedland Co.—Jack Osterman Co.—Frosini—Faber & Bernett—Coogan & Casey.

SCHENECTADY

(First Half)—Keith & Montrose—Joe Daniels—Burke & Durkin—Arthur Astill Co.—Clara Howard—Bothwell Brown Co. (Second Half)—Edwards & Edwards—Markell & Gay—Alice Hamilton—Field & Gantler—Jean Grances—Musical McLarens.

TROY

(First Half)—Downey & Claridge—Chas. Tobias—Fisher & Hurst—Ruth Budd—Shawkey, Roth & Witt—Henry's Melody Six. (Second Half)—Watson's Dogs—Ryan & Ryan—Sidney Landfield—Anna Chandler—Bobbe & Nelson—Potter & Hartwell.

YONKERS

(First Half)—Kay, Hamlin & Kay—Transfield Sisters—Al Raymond—Kavanaugh & Everett—Reynard & West—Kitaros. (Second Half)—John B. Hymer—Newhoff & Phelps.

B. F. KEITH VAUD. EX.

Week of March 27, 1922

AMSTERDAM

(First Half)—Markel & Gay—Alice Hamilton—Fields & Gottler—Jean Grances—Musical McLarens. (Second Half)—Keith & Montrose—Joe Daniels—Buttons—Burke & Durkin—Wyatt's Scotch Lads & Lassies.

ALLENTOWN

(First Half)—Three Martells—Jewell & Raymond—Miller & Anthony—Morgan & Moran—Twentieth Century Revue. (Second Half)—Maxine & Bobby—Fields & Fink—Chapman & Ring—Cecilia Weston—Arman Kaliz Co.

BOSTON

Howard (First Half)—Willie Smith—Welch, Mealy & Montrose. (Second Half)—Page, Hack & Mack—Howard & Ross.

Boston—John & Nellie Olms—Big City Four—John T. Ray Co.—Hall & Shapiro—Shadowland.

Scolley Square—Three Danoise Sisters—Leightell & Coffman—Southern Revue—McGrath & Deeds—The Wife Hunters.

Washington Street—Dave Winnie—Goldie Thorn—Franklyn Ardell Co.—B. C. Hilliam—Carson & Cane.

BROCKTON

(First Half)—Dancing Kennedys—Harry Mayo—Donovan & Lee—The LeGrohs. (Second Half)—The LeGrohs—Harry Mayo—Holmes & Levere—Bell Montrose—The Comebacks.

BANGOR

Portia Sisters—Stanton & Warren—Mons Herbert—Fargo White—Herbert Berens—Techow's Cats.

BINGHAMTON

(First Half)—Gilbert & Arnette—Wardell & La Coste—Florence Enright Co.—Grace Leonard Co.—Coakley & Dunlevy—Dr. Harmon. (Second Half)—Miller & Fears—Paramo—Dr. Harmon—Spencer & Williams—Meriam's Dogs.

BROWNSVILLE

(Second Half)—George Newton—Mellen & Renn—Anna Francis—Annabelle.

CAMBRIDGE

(First Half)—Casting Campbells—Telephone Tangle—Charles Irwin—Corrine Tilton Revue. (Second Half)—Harry Decoe—Millard & Marlin—Texas Comedy Four—Little Cottage.

CHESTER

(First Half)—Artistic Treat—Bennett & Lee—Harry Jolson—Dillon & Parker. (Second Half)—Mack & LaReu—Schwartz & Clifford—Dolly Kay.

CLARKSBURG

(First Half)—Ross & Mayne—Murray Leslie—Geo. & Ray Berry. (Second Half)—Dolly's Pets—Sampson & Douglas—Lord & Fuller.

CANTON

Lute's Bros.—Tom & Dolly Ward—Carson & Willard—Bronson & Baldwin—Peggy Carhart—Samarof & Sonia.

ELMIRA

(First Half)—Miller & Fears—Finn & Sawyer—Vera Burt, Saxi Holdsworth—Paramo—Meriam's Dogs. (Second Half)—Three Macks—Billy Doss—Florence Enright Co.—Pearls of Pekin.

EASTON

(First Half)—Maxine & Bobby—Fields & Fink—Chapman & Ring—Cecelia Weston—Arman Kalis Co. (Second Half)—Three Martels—Jewell & Raymond—Miller & Anthony—Morgan & Moran—Twentieth Century Revue.

FALL RIVER

(First Half)—McBanns—Dave Roth—Ned Norworth—Stars Record. (Second Half)—Denno Sisters—Thibault & Cody—Bobby Bernard Co.—Robinson & Pierce—Peters & LeBuff.

GLOVERSVILLE

(Last Half)—Gibson & Price—Grace Leonard—Holmes & Holliston—Young & Wheeler—Century Girls.

GREENSBURG

(First Half)—Kennedy & Wynne—Arthur Geary—Geo. Newton—Annabelle. (Second Half)—Sheehan & Richards—Johnny Small & Sisters—Charles Martin—Dan Fitch's Minstrels.

HAVERHILL

(First Half)—Manns Bros.—Victoria Goodwin—Stagpoole & Spier—Robinson & Pierce—Blackstone. (Second Half)—Davis & Walker—Jim Doherty—Blackstone Co.—Barrett & Cuneen—Cleo & May Levere.

HAZELTON

(First Half)—Gow Ding—Millicent Mower—Lloyd & Mitchell—Tom Brown's Yachting. (Second Half)—Ralph Seabury—Warren & Cole—Helen Vincent—Overseas Revue.

HARRISBURG

(First Half)—Homer Romaine—Newell & Most—Just Girls—Howard & Sadler—Fred's Circus. (Second Half)—Lowe, Feeley & Stella—Hall, Ermine & Brice—Fisher & Gilmore—Princess Rajah.

ITHACA

(Last Half)—Wardells & La Coste—Gilbert & Arnette—Coakley & Dunlevy.

JOHNSTOWN-PITTSBURGH

Lillian Conway Co.—Kenodee Troupe—Wm. Edmunds Co.—Frank Markley.

JERSEY CITY

(First Half)—Man Off the Ice Wagon—Janet of France—Pierce & Ryan—Breen Family—Shields & Kane—McMahon & Adelaide. (Second Half)—Adler & Dunbar—Vaughn Comfort—Melville & Rule—Jimmy Carr Co.

KINGSTON

(First Half)—Tuck & Clare—Gillespie Girls—Walsh & Austin—Jessie Sutherland. (Second Half)—Selbini & Royer—Knowles & Hurst—Russell's Minstrels—Eddie Foyer—Reynolds Trio.

LEWISTON

(First Half)—Portia Sisters—Herbert Berrens—Millard Marlin—Fargo & White—Techowd's Cats. (Second Half)—Leffingwell & Leon—Stagpoole & Spier—Baggert & Sheldon.

LYNN

(First Half)—Jim Doherty—Barrett & Cuneen—Holmes & Levere—B. A. Rolfe Co. (Second Half)—Grant & Wallace—Billy Kelly Co.—Dave Roth—Corrine Tilton Revue.

LANCASTER

(First Half)—The Baltos—Three Harmony Kids—Clifton & Derex—Berrick & Hart. (Second Half)—Williams & Taylor—Polly Moran—Choy Ling Foo Troupe.

MANCHESTER

(First Half)—Grant & Wallace—Jack McGowan—Kernan Cripps Co.—Bevan & Flint—Conlin & Glass. (Second Half)—Dancing Kennedys—Kernan Cripps Co.—Ja Da Trio—Cevene Troupe.

MORRISTOWN

(Last Half)—Gerard's Monks—Wild & Sedalia—Alf Grant—Gear's Fantasy Revue.

MONTREAL

Cook, Mortimer & Harvey—Chas. Semon—Boyle & Bennett—Jos. Bernard Co.—Brennan & Rule—Murray & Gerrish.

MIDDLETOWN

(First Half)—Stratton—Selbini & Royer—Knowles & Hurst—Russell's Minstrels—Eddie

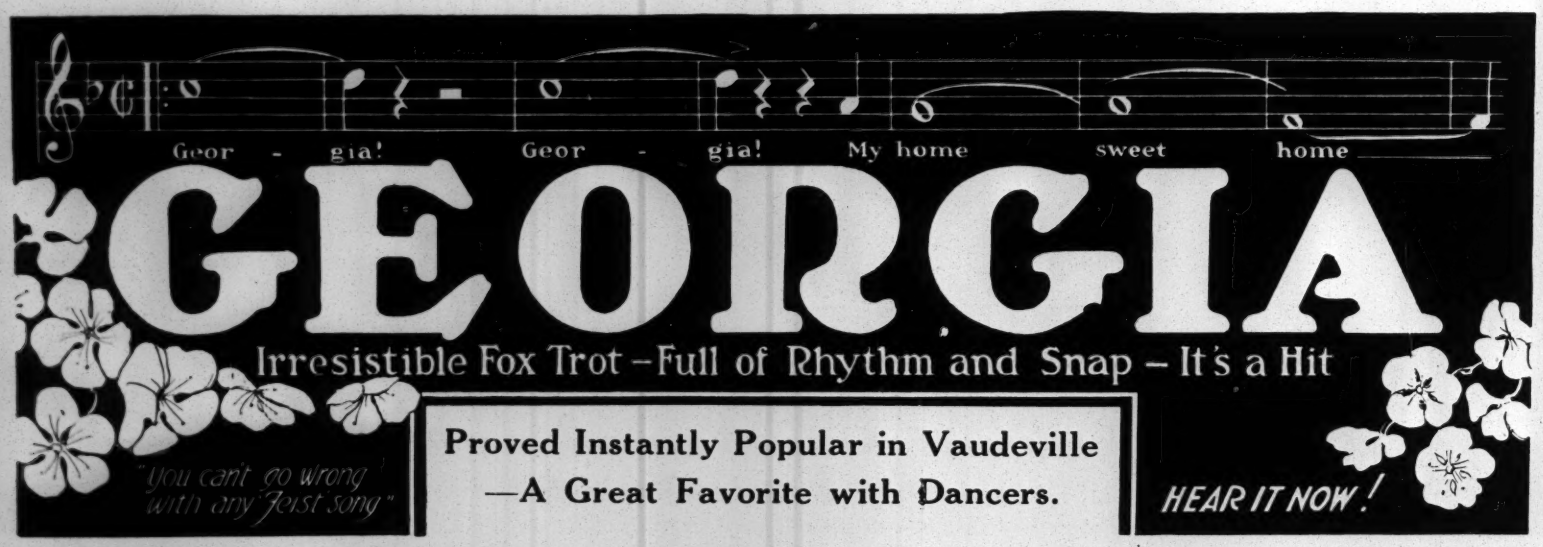
(*Continued on page 25*)

WALTER NEWMAN
IN PROFITEERING, WRITTEN BY WALTER NEWMAN
BY ACTUAL COUNT 97 BIG LAUGHS IN 16 MINUTES
B. F. KEITH'S WORLD'S BEST VAUDEVILLE Direction—W. S. HENNESSY

A NEW BIG TIME ACT
CEDRIC **LINDSAY & MASON** HAZEL
PLAYING KEITH CIRCUIT

L. J. K. HEIL says

If every dollar produces for you as big dividends as the dollar you spend for MADISON'S BUDGET No. 18, you are liable to finish a millionaire. It contains a profuse assortment of gilt-edge monologues, double acts, both for 2 males and male and female; parodies, 200 single gags, some great minstrel first-parts with finale, a one-act comedy "tab" for 9 people, a sketch for 4 people and many other comedies, et cetera. Remember ONE DOLLAR brings MADISON'S BUDGET No. 18 to any address the world over. Send orders to L. J. K. HEIL, 1052 Third Avenue, New York.


Geor - gia! Geor - gia! My home sweet home
GEORGIA
Irresistible Fox Trot – Full of Rhythm and Snap – It's a Hit
"You can't go wrong with any Feist song"
Proved Instantly Popular in Vaudeville
—A Great Favorite with Dancers.
HEAR IT NOW!

BIG SHOW OPENS AT GARDEN

The Ringling Brothers and Barnum & Bailey Combined Shows at Madison Square Garden is without doubt the largest, best assembled and most attractive circus ever presented.

Monster in size, well balanced and put on with a speed and smoothness of action rarely witnessed, at the opening night performance on Saturday it was greeted and cheered by an audience which filled the big amphitheater to the walls.

With a big entertainment running simultaneously in four stages and three rings in addition to the big circular which surrounds all, the show was fairly bewildering in its size and grandeur. Twenty-five big displays of varying size, character and color supplied a constantly changing parade of beautiful horses, animals of all descriptions, clowns without number, beautiful girls, acrobats, contortionists, wild west riders, athletics and scores of others made up this year's show.

If there be one outstanding big feature of the big show it is the great number of finely trained animal acts. Almost without number they worked and executed tricks of almost unbelievable merit.

Among the leaders were the bears, lions and tigers, all of whom worked with the greatest ease and evident enjoyment in their work. Wilmoth's lions were truly wonderful. Not to be forgotten are the famous Hess horses, which working almost without orders or instructions executed tricks of wonder.

Lillian Leitzel is the star of the show and the entire arena was surrendered to her during her aerial gymnastic act, amazing all with wonderful feats of strength and endurance.

The Sie Tahar troupe of acrobats, a wonderful act, scored one of the hits of the evening with their remarkable feats of strength and agility. One girl in the troup scored a hit all by herself, an amazing feat in a performance of the size of the circus.

The Lytell Sisters, in their butterfly aerial exhibition were excellent and the Seafords, the Tybell Sisters and Miss Kayden who worked with them held attention.

The trained elephants, twenty-four of them, furnished a fine bit of entertainment and worked with a degree of speed seldom witnessed in an act of this description.

A whole row of aerial performers scored due to the cleverness of their feats and the attractive manner in which they were presented. Hilary Long, in his head balancing specialty, scored, and the Rooneys, Ira Milette and M. Bernard did excellent work.

Among the riders the Tarneffs, the Ernestos, the Serillos, the Torvelles, the Reifenraths and the Rooney-Meers act were more than attractive. Of the big aerial acts, the Siegrist-Silbon troupe, the Clarkonians and the Charles Siegrist troupe were excellent.

Other acts in the various displays were Trilby White, Sophie Fisher, Winifred White, Albert Powell, the Del Marlos, the Ritters, Mabel Stark, Rudolph Matthies, Olga Celeste, Peter Radtke, M. Tomaso, Mons. De Long, M'lle Ruby, Bernard Dooley, Edward Millette, Les Zerados, Pallenberg's Bears; riding acts by Adolph Hess, Manuel Herzog, John Agee, Frank Miller, John Foley, William Elliston, Minnie Taylor and Lillian Compton; acrobatics by the Jung brothers, the Rice Trio, H. Rittely, Joe Bagoughi, the Four Comrades and the Hart brothers; trained animals of all kinds, performed by the Four Hulings and Alf Loyal; balancing feats by Andresen brothers, the Three Jahns, the Three Phillips, the Wise troupe, the White family, the Boston brothers and the Lorettas.

The clown contingent filled in nicely for the comedy element and various novelties were introduced by Arnt Augestad, Felix Adler, Buck Baker, Tony Martin, Roy Barrett, the Six Casinos, Charley Cheer, Harry Clemings, Jack Hedder, Al Sylvester, Ted Marchant, Gene Dekoe, Andrew Deltorelli, Joe Deltorelli, Tom Hart, Everett Hart, George Hartzell, the Three Jungs, the Three Harddigs, Spader Johnson, Jack LeClaire, Jack Lyons, Willie Moser, Eddie Nemo, Fred Meers, Herman Poline, the Rice Trio, Billy Rice, John Slater, Joe Spissell, Jim Spriggs, Joe Stirk, Joe Arena, Chas. Smith, Fred Stelling, Jules Turnour, H. A. Thompson, Pat Valdo, Fred Voody, Al White, E. W. White and Geo. Zammert.

Fred Bradna is general equestrian director, John Agee, equestrian director; Merle Evans, musical director.

ELMAN WINS APPEAL

In the case of Mischa Elman, the violinist and composer, against Florenz Ziegfeld for $100,000 damages for breach of contract in connection with the writing of a light opera to be based upon the book and lyrics to be furnished by the defendant an appeal by plaintiff from an order of the Special Term of the Supreme Court, New York County, granting defendant's motion for a bill of particulars in so far as it requires him to annex to the bill of particulars ordered a copy of the music which he claims to have tendered to the defendant and a copy of the complete score and orchestration which he claims to have originated, composed and written, as alleged in the third paragraph of the complaint, was reversed in the Appellate Division of the Supreme Court. The decision is as follows:

"By the contract, so far as here material, the plaintiff agreed so to compose, originate and write a complete score and to orchestrate the same, and to deliver the completed score and orchestration within four months after the delivery to him of the book, unless for unavoidable reasons he should be unable so to do; and in that event he agreed to deliver them within two additional months and in consideration of the agreements on the part of the defendant he also agreed to give the defendant a license and privilege as so desired; and the defendant agreed to deliver the book and lyrics on or before August 1, 1920, and to pay the plaintiff a royalty of three per cent. of the gross weekly receipts from the performance and representations of the operetta based upon the weekly box office receipts, the payments to be accompanied by true and itemized statements of such receipts certified by the treasurer and countersigned by the managers of the respective theatres where the performances and representations were given, and to make such payments within five days of the end of the week during which a performance or representation was given, and to pay plaintiff as a bonus $10,000, as therein provided.

"The plaintiff alleges that the defendant failed to deliver the book and lyrics within the time specified in the contract, but thereafter delivered the book, and from time to time delivered a number of lyrics constituting all of them, with the exception of about three; that he wrote the music for the lyrics so furnished and repeatedly requested delivery of the remaining lyrics and offered to write the music therefor, and offered and tendered to the defendant the music for the lyrics which defendant had furnished, and duly offered and tendered to defendant a complete score and orchestration originated, composed and written by him for a light opera of a popular type based upon the book furnished by defendant 'and complete in every respect, in accordance with the terms of the said agreement, with the exception of the music for the said missing lyrics, about three in number, which the defendant failed to furnish to the plaintiff after repeated demand,' but that defendant failed, refused and neglected to furnish and deliver the missing lyrics so as to enable the plaintiff to write the music therefor, and failed, refused and neglected to accept from plaintiff the music which plaintiff had written for the lyrics furnished by defendant, and failed and neglected to receive from plaintiff the score and orchestration for the light opera of a popular type based upon the book so furnished to plaintiff and complete in every respect, with the exceptions stated, and notified and informed plaintiff that he did not intend to accept either the music or the scores and orchestration, and did not intend to and would not produce the operetta in accordance with the agreement. It is further alleged that plaintiff duly performed all the terms, covenants and conditions of the contract on his part, excepting in so far as performance was prevented by the defendant in the particulars stated, and that the defendant has failed, refused and neglected to perform, and that by reason of the premises plaintiff has suffered damages in the sum of $100,000, for which he demands judgment.

"The answer admits the making of the contract and the delivery to the plaintiff of the book and lyrics, as alleged, and puts in issue the other material allegations of the complaint, and alleges a counterclaim for $20,000, consisting of $10,000 alleged to have been paid as a bonus under the contract and expenses and obligations incurred by the defendant. The reply admits the payment of the bonus, but puts in issue the other material allegations of the counterclaim.

"The appellant insists that he should not be required to annex to the bill of particulars a copy of the music for the lyrics which he tendered to the defendant, or a copy of the complete score and orchestration originated, composed and written by him for a light opera of a popular type based on the book furnished by defendant which he likewise duly offered and tendered to defendant, and it is contended in his behalf that the order in these respects is objectionable not only on the ground that it requires him to furnish his evidence by which he expects to show performance of the contract on his part, but also for the reason that it in effect requires full execution of the contract by him after the defendant has wholly repudiated the contract and refuses to ac-

(*Continued on page* 30)

First American Appearance

SIE-TAHAR TROUPE

9 People :: 4 Ladies :: 5 Gentlemen

WORLD'S GREATEST ALGERIAN ACROBATS

Introducing MARYN SIE-TAHAR, the only Algerian Girl Whirlwind Wonder.
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CHICAGO VAUDEVILLE SHOWS

AMERICAN
(Last Half)

The American, in changing its policy now offers three bills a week instead of two, thereby giving the near west siders an opportunity of viewing more of the W. V. M. A. material. The bill caught Friday night was interesting and well laid out.

Fred's Pigs opened with a cleverly laid out routine of tricks. The animals display rare training and are a scream in some of their stunts. It is a good novelty and proved an interesting one to those that caught this bill.

Joyner & Foster, colored, offered singing, talking and dancing. The latter was the clog and these boys sure did shake some wicked feet. The audiences at this house love good dancing and when these boys stepped out they hit home with the Americanites, their eccentric dancing going over to riotous applause. Their talk is snappy and their singing enjoyable. They were the hit. Meeker & Kent offer talking and singing. The lady sang a number of Irish ditties, using a brogue that not only won meritorious applause, but also secured laughter. Turning from the Irish the lady then offered a French number, displaying ability at characterization work. She is very capable. The act took the second honors.

The Greenwich Villagers proved a lively revue, offering singing, dancing and talking with comedy holding the master hand. The act is lively and has been seen in Chicago on many occasions in the past three weeks. In this bill they gave the greatest of satisfaction and proved its worth to the program.

Danny Ahearn with his fiddle and whistle, had the house stamping time to his tunes. Ahearn is popular out on the west side and he had very little difficulty in going over. He was liberally applauded and was forced to do two encores.

The La France Brothers with head to head balancing and equilibristic work, made a sterling closing attraction, holding the audience in its seats until their final trick had been executed.

H. F. R.

WEST ENGLEWOOD
(Last Half)

For the first performance at the West Englewood on Thursday night, a well filled house witnessed a well put to-gether vaudeville program. The bill was arranged neatly and give the best of satisfaction.

The Three Bohemians and a bull Dog opened. The act is dressed neatly with hashy costumes and special scenery, but failed to score much of an impression with their present routine of tricks. The act appears to be in need of more rehearsal.

Martin and Walters offered a comedy sketch, under the caption of "Love and Doughnuts." The act is well handled, laughs being secured by the many good punch lines the vehicle contains. A man and woman enact the characters and handle them splendidly. They managed to go over for three deserving bows.

The Royal Danes is a prettily staged and well produced dancing novelty that did not get the recognition from the audience it deserved. The Royal Danes displayed big time atmosphere and should be given an opportunity of demonstrating their ability in the better class houses. The act consists of a man and woman with exceptional ability and a knowledge of how to really dance. Their wardrobe is beautiful and both made splendid appearances. They closed to three well deserved bows, but should have registered more strongly.

The Superba Four, a male quartette, will find itsself on the small time for a while to come. However, with the southside audience of Thursday, the act went over and nearly registered for the hit of the program. They offered the regulation quartette work of singing solos and harmony numbers.

Maretta, is billed as "The Queen of The Wire." He scored a hit in the closing position through his clever work on the tightrope. He fools his audience completely and when he discloses his sex in finishing his act, the audience applauded continually at the deception. His wire routine is well laid out and neatly handled.

H. F. R.

CIRCUS MAN MARRIES

CHICAGO, Ill., March 27.—John Shubert, well known circus performer, was married las week to Gertrude Williamson, of Corpus Christi, Texas. Shubert has been a member of the Ringling Circus for the past eleven years. Mrs. Shubert was also formerly a circus performer. Shubert has been signed with the Sells Floto Show and will open with the aggregation at the Coliseum early in April.

STORMS HOLD UP ACTS

CHICAGO, Ill., March 27.—Snowslides throughout western States are causing much delay to vaudeville acts that are at present in that vicinity or traveling in that direction. Word received here tell of the special train of the Chicago Grand Opera Company being delayed. The special was bound to Helena, Mont., when they were delayed fourteen hours by a slide.

ACADEMY
(Last Half)

The Academy, for the first performance Friday evening, held a capacity house. The bill ran smoothly throughout, displaying a variety of dancing and musical offering that seem to please those that held the pasteboards.

The Elder Sisters opened with some very pretty dancing, doing clog and other steps. They are dainty and they dance in unison. One of the features of the offering is their high kicking, which is prettily executed. Two changes of costumes were made and the act pleased those that were lucky to arrive early.

Allman and Nevins with a snappy line of cross fire chatter and instrumental work, intermingled with a bit of singing, seemed to step right off and win the house. The lady offered a saxophone solo which won appreciative returns and the man's singing proved an individual success.

Bernard & Marsh, introducing the lady as a dancing teacher and the man as an attentive student, brought out a good line of talk and incidentally some good singing. Their singing repertoire has been well looked after. Both have exceptionally good voices and handle their numbers smartly. They closed with a classical dance that registered distinctly.

Six Jolly Jesters, a musical act with a blackface comedian, introduced a set of master musicians. They offered popular tunes in lively fashion, among their hits were "Wabash Blues," "Whang Whang Blues," and "The Sheik." The Academy audience approved of this jazzing aggregation and the applause sounded like a miniature riot.

Harry Dixon and Addie Beer offered a routine of talk and songs, with the latter officiating from the orchestra. Mr. Dixon played several selections on the piano, which went over for individual applause. Miss Beers is attractive and her work in the audience proved comical and it went over for big laughs. The act scored a hit.

The Wilhat Troupe, an aggregation of bicycle riders, closed proceedings in a whirlwind fashion. They offered fast riding and their tricks are well executed. Their comedy bits with prop automobiles, kept the house laughing continually. They made a splendid closing attraction.

H. F. R.

ACTRESS GOES FREE

Sentence was suspended on Monday in the Court of Special Sessions by Justices Voorhees, Healy and Moss who allowed Ruth Winters, vaudeville actress to go free and marry Tommy Toner, who plans to take her out in his vaudeville act.

The young woman, who is known on the stage as Jackie Winters, admitted stealing a hat and pair of earrings from a downtown department store. She said she wanted "pretty things" for her wedding, arrangements for which had been made.

Tommy Toner, a vaudeville actor, told the Court that he wanted to marry Miss Winters and give her a place in his sketch, called "Miss Cupid." He said the girl would play the title role.

May Mangan, probation officer, told the Court the pair had made arrangements with the Rev. John Callahan, one of the Protestant chaplains in the Tombs, to marry them. The Court then censured the young woman and told her to wed the young man.

Toner and Miss Winters went to the Marriage License Bureau and were later married in the office of a merchant near the Tombs by the chaplain.

OPERA SINGER RECOVERING

CHICAGO, Ill., March 27.—Slova Stankiewich, a member of the Russian Grand Opera Company, who stabbed himself last week while on the stage, is recovering from the wound. Stankiewich's name has been linked with that of Mlle. Mashir, prima donna, and it is said that a love affair caused the attempted suicide. The wounded man will recover, according to his attending physician.

GERTIE DE MILLE AT GARDEN

Ethel DeVeau closed at Minsky Brothers National Winter Garden last Saturday night. Gertie De Milt opened there Monday.

George Moyer, general representative for the Ballard-Mugivan circus combination is in New York

NEW ACTS AND REAPPEARANCES

SONGWRITERS' FESTIVAL

Theatre—*American Roof.*
Style—*Singing and piano.*
Time—*Twenty-two minutes.*
Setting—*Full stage.*

This act is made up of nine writers of popular songs. They open with a special number, and at the finish of it a chap walks down the aisle and tells the boys that he also is a popular song writer, and that his name is Jimmy Flynn. He is invited up on the stage and sang "Georgia Rose" and "Swanee River Moon." He has a rattling good voice. He then introduced Leo Wood, who sang many choruses of songs he had written, including "I Wonder Where My Old Girl is Tonight," "Curse of an Aching Heart," "Cherie," "Song of India," "Wang Wang Blues" and then introduced a new number entitled, "Ty Tee." The last named number has a rattling good melody and Leo put it over well.

Bob Miller and Herbert Steiner were next. They were announced as the writers of "Wabash Blues." The boys sang the number in harmony, with Steiner at the piano. For a second number they sang "Stealing." These chaps have pleasing voices and Steiner plays the piano well.

Bob Nelson and Harry Pease sang several of their successes, including "Ten Baby Fingers." Nelson played the piano. Pease has a bit of personality that he knows how to use. These boys are compelled to sing an extra chorus of "Ten Baby Fingers."

Abel Baer was introduced next. He sang "Nobody's Baby" and also had to grant an encore. He is the makings of a good performer.

Herman Ruby came next. He sang "Tennessee" and Flynn then sang Ruby's latest ballad, "I Wish I Had a Mother." Flynn put it over.

Frankie Marvin introduced "Don't Feel Sorry For Me," sending it over for an encore, and Miller and Steiner sang "Georgia."

The boys closed the act with a melody of the various numbers mentioned and stopped the show cold. The act can go into any house and do the same thing. It is there.

S. H. M.

MARTELL AND WEST

Theatre—*58th Street.*
Style—*Novelty.*
Time—*Ten minutes.*
Setting—*"Full" stage.*

As a vaudeville offering it seems that this act leaves nothing undone. They do a little of everything and no great amount of anything. It is a man and woman team, and opens with both discovered on stage. The man is busily juggling two tennis balls and a racket, while the woman reads a paper on the other side of the stage. Following this the man announces that he will imitate acrobats and proceeds to make a few prop falls with the aid of a table.

The man then leaves the stage to the woman, who does a number of acrobatic "crabs." Returning, the man juggles hats and pillows and attempts a light comedy role. From here on it's a case of the man juggling clubs, while the woman squeezes herself through steel rings, going from this into an acrobatic bit done by both.

As a return finisher the man blindfolds himself and makes a back spring, catching his feet in a tape suspended from a rigging. This trick the woman painstakingly announces is done only by her partner.

The act is a small time affair. The business done is ordinary and couldn't get by in a theatre that demands up-to-the-minute routine.

E. H.

JOSEPH WATSON

Theatre—*Regent.*
Style—*Monologist.*
Time—*Eleven minutes.*
Setting—*In "one."*

This Watson is the burlesque performer who has but recently joined the ranks of vaudeville. His work is done, with every evidence of an acute sense of showmanship, in a clever and quiet manner, and genuinely amusing. The monolog is done in the character of a "jew" comedian, yet there is none of the slapstick or hokum so worn to death by most characters of this type.

Watson's troubles were mostly built around a cheap car, which had caused him much annoyance because of its mu' ish tendencies. The talk which he used concerning the auto was good, and funny. It pleased the house, who applauded loudly, and long. He took six bows.

The offering is big time, as there is every evidence of good work in this act from the material to the manner of putting it over. There should be no difficulty in holding down a good spot on any of the big time bills.

D. S. B.

ROLAND-KELLY & CO.

Theatre—*23rd Street.*
Style—*Comedy sketch.*
Time—*Fifteen minutes.*
Setting—*Special.*

The act opens before a special drop in "one," representing the exterior of a circus side-show tent. Two men, one doing an English character, and the other a "barker" for the show, make entrance. They go into a line of good cross-fire talk and we learn that the Englishman is looking for a job with the circus. Several jobs are offered him, until word is received that the lion tamer was killed by the man eating lion, and then the job is forced on the comic who exits to put on a trainer's uniform.

Here the act goes to full stage, showing the interior of the lot, and also a caged man attired in a lion's skin. The comic comes back in a pair of misfit tights and a leopard skin leotard.

Plenty of laughs, are derived from the dialogue and the situations that follow the comic's entrance into the lion's cage.

This act contains plenty of good material, but it is still in the rough, and must be polished up a great deal before it will be a suitable vehicle for the two a day.

S. H. M.

WHITE AND BECK

Theatre—*Casino, Brooklyn.*
Style—*Singing.*
Time—*Six minutes.*
Setting—*In One.*

Two neat appearing young men wearing tuxedo suits. Both have good singing voices and know how to use them. They harmonize exceptionally well. They sang two numbers, opening with "Weep No More" and closed with "My Mammy." They went very big and were compelled to sing another chorus for an encore.

S. I. R.

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McKEESPORT

(Last Half)—Sweet & Pogue—Mack & Stanton—Arthur Hann Co.—Montague Love—Jean & Valjean.

NEW BRITAIN

(First Half)—Bell & Caron—Isabelle D'Armond Co.—Maxfield & Golson—Madam Ellis. (Second Half)—Dorothy Waters—Brady & Mahoney—Van Bros.—Madam Ellis.

NORTH ADAMS

(Second Half)—Ray LaFrance—Tabor & Green—McCarthy & Stenard—Jack Reddy—Adams & Thompson Girls.

NEW BEDFORD

McBanns—Telephone Tangle—Donovan & Lee—B. A. Rolfe Co.

NORWICH

(First Half)—Camilla's Birds—Camoy & Rose—Pete Curley Co.—Jack Reddy—Seven Little Sweethearts. (Second Half)—Thornton & Hoyer—Lynn & Lockwood—Musicalette.

NEW LONDON

(First Half)—Ulis & Lee—Lillian Walker Co.—Lynn & Lockwood—Four Readings. (Second Half)—Up for Air—Bennett & Lee—Leila Shaw Co.—Maxfield & Golson—Stars Record.

OLEAN

(Second Half)—Holly & Lee—Billy Doss.

PATERSON

(First Half)—Frank Mullane—Dina & Snyder—Wm. Armstrong Co.—Cromwells—Leonard Orr & Hager. (Second Half)—Renard & West—Kennedy & Kramer—Prince Sherji—Janet of France—Will & Mary Rogers.

PITTSFIELD

(First Half)—Ray LaFrance—Tabor & Green—McCarthy Stenard—Theo. & Dandies. (Second Half)—Knowles & White—Mathews & Blakeney—Pete Curley Co.—Bell & Caron.

PITTSBURGH-JOHNSTOWN

McCoy & Walton—Koroli Bros.—Donna Darling Boys—Infield & Noblet—Dewitt, Burns & Torrence—Dan Downing.

PITTSBURGH

(Second Half)—Peake's Entertainers—Chad & Monte Huber—Brent Hayes. (Second Half)—Ackland & Mae—Leona Hall Review—Reiff Bros.—Hoffman & Hughes.

PASSAIC

(First Half)—Sankus & Sylvers—Brown & Whitaker—Seamon & Conrad—Dixie Four—J. J. Clifford Co. (Second Half)—Arthur & Leah Bell—Five Kirksmith Sisters—Griffin & Dobson—Wire & **Walker.**

PHILADELPHIA, PA.

Keystone—Three Lordens—Laura Ordway Co—Lovenberg Sisters & Neary—Handers & Millis—Sawing a Woman in Two.

Girard (First Half)—Williams & Taylor. (Second Half)—Harry Jolson.

Wm. Penn (Second Half)—Harry Jolson.

QUEBEC

Victoria Dupree—Mack & Lee—Countess Verona—Montambo & Napp—Eugene & Finney.

READING

(First Half)—Harry LaVale Co.—Bernard & Meyers—Chas. Keating Co.—Conroy & Yates—Princess Rajah. (Second Half)—Homer Romaine—Newell & Most—Gertrude Barnes—Howard & Sadler—Berrick & Hart.

SARATOGA

(Second Half)—Helen Moretti—Ketch & Wilma—Theo. & Dandies.

SO. NORWALK

Dixie Four—Seamon & Conrad—Valentine Vox—Melodious Six.

SHENANDOAH

(First Half)—Ralph Seabury—Warren & Cole—Helen Vincent—Overseas Revue. (Second Half)—Gow Ding—Millicent Mower—Lloyd & Mitchell—Tom Brown's Yachting.

SYRACUSE

(First Half)—Gordon & Rica—Hinkle & Mae—Buttons—Angel & Fuller—Century Girls. (Second Half)—Cliff Jordon—Arthur Astill Co.—Chas. Irwin—Pianoville—Eldridge, Barlow & Eldridge.

SUNBURY

Fink & Sawyer—Gardner's Maniacs—Jack Marley.

STAMFORD

(First Half)—Scanlon & Nelson—Van Bros.—Claude & M. Cleveland—Princess Wah Let Ka—Frank Hartley Co. (Second Half)—Dorothy South Co.—Brown & Whitaker—Princess Wah Let Ka.

TORONTO

Dewey & Rogers—Maureen Engleen—The Seebacks—Old Time Darkies—Kelso & Lee—Archie & Gertie Falls.

UTICA

(First Half)—Cliff Jordan—Kaufman & Lillian—Spencer & Williams—J. C. Mack Co. (Second Half)—Angel & Fuller—Clifford—Clara Howard—Gordon & Ricca.

WILMINGTON

(First Half)—Polly Moran—Beaggy & Clauss—Will Morris—Spencer Charters Co.—Jim & Flo Bogard—Ryan, Weber & Ryan. (Second Half)—Gillan & Mulcahy—Artistic Treat.

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VAUDEVILLE BILLS

(Continued from page 21)

WEST HOBOKEN

(First Half)—Prince Sherji—Mumford & Stanley—Tango Shoes—Martha Pryor Co.—Wire & Walker. (Second Half)—Roma Duo—Oliver & Nerrett—Wm. O'Clare Co.—Clemons Belling Co.

WOONSOCKET

(First Half)—Raymond Rike—O'Connor Twins—Thornton & Hoier. (Second Half)—Moratti & Harris—Camilla's Birds.

WHEELING

(First Half)—Dolly's Pets—Chas. Martin—Dan Fitch Minstrels—Sampson & Douglas—Lord & Fuller. (Second Half)—Ross & Mayne—Geo. & Ray Perry—Murray Leslie.

YORK

(First Half)—Lowe, Feeley & Stella—Fisher & Gilmore—Hall, Ermine & Brice—Gertrude Barnes—International Seven. (Second Half)—Harry LaVale & Sis.—Bernard & Meyers—Chas. Keating Co.—Conroy & Yates—Clowland Band.

POLI'S CIRCUIT

Week of March 27, 1921

BRIDGEPORT

Poli's (First Half)—Perez & Marguerite—Greenlee & Drayton—Hal Johnson Co.—Bob Murphy Co.—Eva Shirley Co. (Second Half)—Oscar Loraine Co.—Byron & Haig—Doris Duncan—Great Leon.

Plaza (First Half)—Fitzroy Sisters—Pinkie—Quinn & Caverly—Around the Clock. (Second Half)—Bert & Dottie Walters—Jeanne LaCrosse—Carrie Bannon & Marr—Stolen Kisses.

HARTFORD

Capitol (First Half)—Russell & Devitt—Ray & Davis—Rose & Moon—Harry Breen—Wyatt's Scotch Lads & Lassies—Ford & Cunningham—Great Leon. (Second Half)—Four Bellhops—Greenlee & Drayton—Seven Little Sweethearts—Keane & Williams—Ames & Winthrop—McCool & Rarick—Klown Revue.

NEW HAVEN

Palace (First Half)—Four Bellhops—Denno Sisters—Thibault Cody—Keane & Williams—Ames & Winthrop—Doris Duncan—Klown Revue. (Second Half)—McDonald Trio—Flo & Ollie Walters—Paynton & Ward—The Family Ford—Ford & Cunningham—Chandon Trio.

SCRANTON

Poli's (First Half)—The Nagyfys—Walter Kaufman—Tony Allen Co.—Barry & Layton—Adolphos. (Second Half)—McCarton & Marrone—Faden Trio—Porter J. White—Shaw & Lee—Hackett & Delmar Revue.

SPRINGFIELD

Palace (First Half)—Three Lees—Flo & Ollie Walters—Caesar Rivoli—Foster & Joyce—The Family Ford. (Second Half)—Pinkie—Dunham & O'Malle—Murray Kissen Co.—Bob Willis—Jest in Harmony.

WORCESTER

(First Half)—Van & Tyson—Dunham & O'Malley—Melodious Six—Paynton & Ward—Byron & Haig—Belle Montrose—The Comebacks. (Second Half)—Three Lees—Russell & Devitt—Lillian Walker Co.—Harry Breen—Rose & Moon.

WORCESTER

Plaza (First Half)—Bert & Lottie Walton—Jeanne LaCrosse—Stolen Kisses—Carrie Bannon & Marr—Chandon Trio. (Second Half)—Fitzroy Sisters—Ray & Davis—Hal Johnson—Around the Clock—Quinn & Caverly.

WILKES-BARRE

(First Half)—McCarton & Marrone—Faden Trio—Porter J. White Co.—Shaw & Lee—Hackett & Delmar Revue. (Second Half)—The Nagyfys—Walter Kaufman—Tommy Allen Co.—Bary & Layton—Adolphus Co.

WATERBURY

Palace (First Half)—McDonald Trio—Bob Willis—Jest in Harmony—McCool & Rarick—Murray Kissen Co. (Second Half)—Perez & Marguerite—Van & Tysen—Caesar Rivoli—Bob Murphy—Eva Shirley Co.

W. V. M. A.

CHICAGO

Kedsie (First Half)—Sigbee's Dogs—Bob & Peggy Valentine—Lady Tsen Mei. (Second Half)—Rossow Midgets—York & Maybelle—John Geiger—Brady & Mahoney.

Empress (First Half)—Pedrick & Devere—Dehoyer & Danie—Cohn & Hart—Ed. & Eva Reding—Green & Parker—Four Lamy Bros. (Second Half)—Miller & Murphy—Royal Masque Troupe—Scott & Harris—Mary Haynes & Co.—Sigabee's Dogs.

American (Sunday)—Hays & Lloyd—Harry Lester Mason.

American (First Half)—Elwyn Trio—Fiddler & Perry—"Flirtation"—Newport, Stirk & Parker. (Second Half)—Mel Klee.

Lincoln (First Half)—Ross Kress Duo—Dodero & Marconi—Raymond & Schram—Alexander Melford Trio. (Second Half)—Newport, Stirk & Parker—Mulboon, Franklyn & Rone—Frank Farron—Schictl's Royal Wonderettes.

Logan Square (First Half)—Yamamoto Duo—Two Rozellas—Butler & Parker—Gautier's Toy Shop. (Second Half)—Ben Nee One—Embs & Alton—De Haven & Nice.

ALTON

Hippodrome Theatre (First Half)—Nippon Duo—Frank Parks & Co. (Second Half)—Georgia Howard—Reo & Delmar.

ATCHISON, KAN.

Orpheum—Hector—Frank Gardner & Co.—Billie Gerber Revue—Hugh Johnston—Le Roy Brothers.

BLOOMINGTON

Majestic (First Half)—Perle Frank—Briscoe & Rauh—Howard & Fields. (Second Half)—Ross & Wyse Co.

CENTRALIA, ILL.

Grand (First Half)—Wright & Earl—Joyner & Foster—Georgia Howard—Colvin & Wood—Smiletta Bros. & Adair. (Second Half)—Carlos & Defries—Frish, Rector & Toolin—Frances Parks & Co.—Coscia & Verdi—Samoya.

BELVIDERE, ILL.

Apollo—Gruett, Kramer & Gruett.

CHAMPAIGN

Orpheum (First Half)—Alfred Farrell & Carley—Cliff Nazarro & Darling Sisters—Mary Haynes—Nat. Nazarro & Co. (Second Half)—Tom Davies & Co.—Perle Frank—Yorke & King—"Tennessee Ten."

DUBUQUE, IOWA

Majestic—La France Bros.—Fisher & Smith—Rings & Rainbows—Fred Lewis—Seven Family Troupe.

DAVENPORT

Columbia (First Half)—John Geiger—Lydia Barry—Lane & Byron. (Second Half)—Yamamoto Duo—Rubin & Hall—Rodero & Marconi—Green & Parker—Wright Dancers.

OMAHA, NEB.

Empress (First Half)—Wells & Winthrop—Simpson & Dean—Dot Marsell—Kinkaid Kilties. (Second Half)—Austin & Cole—Variety Four—Cook & Rosevere—Johnny Coulon.

PEORIA

Orpheum (First Half)—Frank & Milt Britton—York & Maybelle—Wright Dancers—Frank Farron. (Second Half)—Bob & Peggy Valentine—Howard & Fields—Four Casting Lamys.

QUINCY

Orpheum (First Half)—Earle & Mullen—Three White Kuhns—Carl Emmy's Pets. (Second Half)—McRae & Clegg—Browning & Davis—Robert Reilly & Co.

ST. LOUIS, MO.

Columbia (First Half)—Carlos & Defries—Jack Birdette—Townsend, Wilbur & Co.—Coscia & Verdi—Four Pierrots. (Second Half)—Wright & Earl—Nippon Duo—Shafer, Weimer & Carr—Walton & Brant—Smiletts Bros. & Mosa.

SIOUX CITY

Orpheum (First Half)—Winton Bros.—La Palerica Trio—Ernie & Ernie—Columbia & Victor—Billy Arlington. (Second Half)—Marie & Ann Clark—Vera Gordon & Co.—Renee Roberts Revue.

SOUTH BEND

Orpheum (First Half)—Hughes Musical Duo—Taylor, Macy & Hawks—Hays & Lloyd—"Indoor Sports"—Rubin & Hall—Schictl's Royal Wonderettes. (Second Half)—Ollie Young & April—Conn & Hart—Lady Tseh Mei—"Flirtation"—Burt Lewis—Rose, Ellis & Rose.

SPRINGFIELD

Majestic (First Half)—Marie Dorr—Marsh & Williams—Yorke & King—"Tennessee Ten." (Second Half—Dewitt & Robinson—Mignonette Kokin & Co.—Billy Beard—Edith Clifford.

ST. JOE, MO.

Electric (First Half)—Jean Gibson & Co.—Berzac's Circus. (Second Half)—Hector—Beatty & Evelyn.

SIOUX FALLS, S. D.

Orpheum (First Half)—Cook & Rosevere—Bobby Van Horn—Sternard's Midgets. (Second Half)—Clifford & Bothwell—De Voy & Dayton—Billy Arlington & Co.—Winton Brothers.

TERRE HAUTE

Hippodrome (First Half)—Ollie Young & April—Vernon & Rogers—Mignonette Rokin & Co.—Billy Beard. (Second Half)—Cliff Nazarro & Darling Girls—Nat Nazarro & Co.—Harry Bussey—Capt. Bett's Seals.

TOPEKA, KAN.

Grand—Hap & Mary Hazard—Dougal & Leary—Hamlin & Mack—Alexander & Fields.

TULSA, OKLA.

Orpheum (First Half)—Watts & Hawley—Frescott & Hope Eden—Adler & Ross—Wills Gilbert & Co. (Second Half)—The Gellis—Hall & West—Reno Sisters & Allen—Billie & Eddie Gorman.

E. ST. LOUIS, ILL.

Erber's (First Half)—Frish, Rector & Toolin—Clifford Wayne Trio—A Knight and His Knave—Shafer, Weimer & Carr—Allen & Canfield—Shelton Brooks. (Second Half)—Sawyer & Eddie—Colvin & Wood—Ed. Janis Revue—Thelma—Townsend, Wilbur & Co.—Cecil Gray.

EDWARDSVILLE, ILL.

Wildey (Sunday)—Colvin & Wood—Shafer, Weimer & Carr. (Sunday)—Jack Birdette—Millicent Dearmond & Co.

ELGIN

Rialto (Second Half)—Alexander Melford Trio—Hays & Lloyd.

FT. SMITH, ARK.

Joie—Laurade Vine & Co.—Bessie Browning & Co.—Bobbie Gordone.

GRAND ISLAND, NEB.

Majestic (First Half)—Simpson & Dean. (Second Half)—Hugh Johnston—Kalaluhis' Hawaiians.

GALESBURG

Orpheum (First Half)—McRae & Clegg—Browning & Davis—Robert Reilly & Co. (Second Half)—Earle & Mullen—Three White Kuhns—Carl Emmy's Pets.

HANNIBAL, MO.

Price's—Reo & Delmar—Shafer, Feimer & Carr.

HASTINGS, NEB.

Empress—Hugh Johnston—Kalaluuis' Hawaiians.

JOLIET

Orpheum (First Half)—Ed. Janis' Revue—Ernest Hiatt—"The Wonder Girl." (Second Half)—Briscoe & Rauh—Let's Go.

JOPLIN, MO.

Electric (First Half)—Ned & Paul La Rocca—Beatty & Evelyn. (Second Half)—Mleva Sisters—Willie Karbe & Girlie.

KANSAS CITY, MO.

Globe (First Half)—Hap & Mary Hazard—Dougal & Leary—Hamlin & Mack—Alexander & Fields. (Second Half)—Wells & Winthrop—Jean Gibson & Co.—Cliff Blanchard—Kinkaid Kilties.

Gaiety—Arthur & Peggy.

LINCOLN, NEB.

Liberty (First Half)—Austin & Cole—Variety Four—Cliff Blanchard—Kalaluhis' Hawaiians. (Second Half)—West & Van Sicklen—Bobby Van Horn.

MADISON

Orpheum (First Half)—Three Regals—Mel Klee—Muldoon, Franklyn & Rose. (Second Half)—Austin & Delancy—Raymond & Schram.

SHUBERT VAUDEVILLE

NEW YORK CITY

Wintergarden—"The Whirl of New York"—The Flemings—Conchita Piquer.

BROOKLYN

Crescent—Nan Halperin—"Chuckles of 1921"—White Way Trio—Musical Avolos—Horton & La Triska—Gaudsmiths.

BOSTON

Majestic—King & Rhodes—Bobby Higgins & Co.—Geo. Rasely & Co.—Frank Stafford & Co.—Seymour & Jeanette—Paul LeVan & Miller—Arthur Barat—Klein Bros.—Russ, Leddy & Co.

NEWARK, N. J.

Rialto—Kings of Syncopation—Ray, Hughes & Pam—Will Oakland—Bert Clayton—Flying Russell & Co.—Roode & Francis—Henshaw & Avery—Miss MacKinnon Herself.

PHILADELPHIA

Chestnut Street—Rigoletto Bros.—McConnell & Simpson—Belle Story—Bobby O'Neil & Co.—Chas. McGoods & Co.—Rudinoff—"Bridal Sweet"—White & Puck.

WASHINGTON

Belasco—Charles Purcell—Mason & Keeler—W. E. Ritchie—Matthews & Ayres—Ben Linn—Horlick & Sarampa—Joe Fanton—A. Robins—Jack Strouse.

CLEVELAND

Ohio—Jimmy Hussey—"The Promenaders"—Aleen Bronson—Apollo Trio.

DETROIT

Opera House—"Spangles"—Regal & Moore—Ormonde Sisters—Armstrong & James—Jean Bedini—The Scrantons—Georgie Price.

CHICAGO

Apollo—"Midnight Rounders"—Deiro—Dora Hoffman.

MARCUS LOEW CIRCUIT

NEW YORK CITY

State (First Half)—Cornell, Leona & Zippy—Love & Schenck—Walsh & Edwards—Eddie Clark & Co.—Timely Revue—Wilkins & Wilkins—Songwriters' Festival. (Second Half)—Kawana Duo—Makarenko Duo—Mason & Gynne—Stevers & Lovejoy—Lew Welch—Songwriters' Festival.

American (First Half)—Bollinger & Reynolds—Ted & Daisy Lane—Chester & Warren—Bayes & Fields—Twinkling Frolics—Mardo & Rome—Grey & Byron—Lew Welch. (Second Half)—Musical Rowellys—Orville Stamm—Roof Garden Trio—Morrissey & Young—Speedy Bits—Stevens & Brunelle—Fred Gray & Co.—Smiling Billy Mason.

National (First Half)—Forrest & Church—Jean Boydell—White, Black & Useless—Frank Terry—Cardo & Noll. (Second Half)—Ruge & Rose—Bertie Kramer—Grey & Byron—Hank, Brown & Co.—Around the Clock.

Orpheum (First Half)—Kawana Duo—Reeder & Armstrong—Mason & Gynne—Gordon & Gates—Olive Bayes—Phil Adams. (Second Half)—Cornell, Leona & Zippy—Ted & Daisy Lane—Wm. Weston & Co.—Bayes & Fields—Will Stanton & Co.

Greeley Square (First Half)—Ziegler Duo—Dora Hilton—Terry & Hawthorne—Mabel Tallaferro & Co.—Friend & Downing—La Hein & Dupreece. (Second Half)—Three Kanazawa Boys—Walsh & Edwards—Broken Mirror—Wilkins & Wilkins—Girl in Basket.

Delancey Street (First Half)—Bertie Kramer—Fred Gray & Co.—Jack Collins & Co.—Bigelow & Clinton—Kanazawa Boys. (Second Half)—Bollinger & Reynolds—Casson Bros.—Wardell & Darcourt—Gordon & Gates.

Lincoln Square (First Half)—Reed & Blake—Wm. Weston & Co.—Smiling Billy Mason—Lock-

(Continued on page 30)

Chody and Dot Jennings
Rhyme with Little Reason

Bobby Jarvis & Co.
With EDNA JARVIS
In "MAN WANTED"

French Chappie and American Girl
AMOROS & JANET
"MON CHAPEAU"

PRINCESS WINONA
7th WEEK—EMPIRE—EDINBOROUGH
Thanks to all those friends who predicted the success she is now enjoying

FLETCHER AND PASQUALE
WE DON'T STOP SHOWS

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STEALING

"A Fox Trot Rhythm that will steal right into your Heart"

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"YOU CAN'T GO WRONG WITH ANY FELST SONG"

VARA CLAYTON
DAINTY EQUILIBRIST — Direction—FITZPATRICK & O'DONNELL

LOVE & SKANKS
COLORED ENTERTAINERS SUPREME — Direction FITZPATRICK & O'DONNELL

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Working Loew's Circuit — Dir. Abe Feinberg — THE ORIGINATORS OF ONE HEEL SWING

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FLORENCE B. YORK
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ROSE TAYLOR
GIRLIE AND HER CYCLONES — Direction—PHIL. TAYLOR

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Arthur Geary
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ROBERT CARBONE
Assisted by ALTINA MASON and FERRARO. Surprise Singing and Comedy Act.
Booked Solid—Loew Circuit — ABE I. FEINBERG

Wanda Ludlow and W. B. Fredericks
A FARCICAL COMEDY—"ROOM 515" — BY LORIN HOWARD

Personality and Songs — HERMAN — ## ULIS & CLARK — MINERVA — Direction AL. GROSSMAN

LAURIE ORDWAY & CO.
IN VAUDEVILLE — IRENE FISHER at the Piano

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EUGENE & JEANNETTE
SINGING, TALKING RUBE SKIT
Written by WM. SISTO — ALL LAUGHS—The Italian Statesman

JIM — JOE — HERB
REILLY, FEENEY & REILLY
Loew Tour — Dir. SAM BAERWITZ

CHESTER B. HOFFMAN
AND MARIE H. HUGHES — Rep.—Hitchcock & Vidor

BOGGS AND SWOR
A NEW COMBINATION

HIGHTOWER and JONES
Two Great Eccentric and Buck and Wing Dancers. Not the Best, But Bar None

SINGER SISTERS
SINGING, DANCING, PIANO, COMEDY — Direction PHIL BUSH

BELLIS DUO
IN THEIR NEAT AERIAL ACT

ELVA LLOYD
In "A LITTLE OF THIS AND THAT"

DAVIS TRIO
SCENERY BY NOVELTY SCENIC STUDIO

The Sunshine Boys With a Dark Cloud

PLAYING KEITH'S SOUTHERN CIRCUIT

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Gayety, Kansas City, 27-April 1; Gayety, St. Louis, 3-8.
Abe Reynolds, Revue—Star, Cleveland, 27-April 1; Empire, Toledo, 3-8.
Billy Watson Show—Gayety, Rochester, 27-April 1; Colonial, Utica, 6-8.
Big Jamboree—Gayety, Boston, 27-April 1; Columbia, New York, 3-8.
Bits of Broadway—Columbia, New York, 27-April 1; Empire, Brooklyn, 3-8.
Bon Ton Girls—open 27-April 1; Gayety, Omaha, 3-8.
Big Wonder Show—Park, Indianapolis, 27-April 1; Star & Garter, Chicago, 3-8.
Bowery Burlesquers—Lyceum, Columbus, 27-April 1; Star, Cleveland, 3-8.
Cuddle Up—Empire, Providence, 27-April 1; Gayety, Boston, 3-8.
Dave Marion Show—Lyric, Bridgeport, 27-April 1; Hyperion, New Haven, 3-8.
Frank Finney Revue—Colonial, Utica, 30-April 1; Empire, Albany, April 3-8.
Flashlights of 1922—Casino, Philadelphia, 27-April 1; Miners' Bronx, New York, 3-8.
Follies of the Day—Hurtig & Semon's, New York, 27-April 1; Orpheum, Paterson, 3-8.
Folly Town—Cohen's, Newburg, 27-April 1; Palace, Baltimore, 3-8.
Greenwich Village Revue—Gayety, Toronto, Ont., 27-April 1; Gayety, Montreal, Can., 3-8.
Garden of Frolics—Gayety, Washington, 27-April 1;Gayety, Pittsburg, 3-8.
Golden Crooks—Gayety, Buffalo, 27-April 1; Gayety, Rochester, 3-8.
Girls de Looks—Gayety, Pittsburgh, 27-April 1; Lyceum, Columbus, 3-8.
Harvest Time—Empire, Albany, 27-April 1; Casino, Boston, 3-8.
Hello 1922—Olympic, Cincinnati, 27-April 1; Columbia, Chicago, 3-8.
Jingle-Jingle—Star and Garter, Chicago, 27-April 1;Gayety, Detroit, 3-8.
Jack Singer's Big Show—Majestic, Jersey City, 27-April 1; Empire, Providence, 3-8.
Knick-Knacks—Hyperion, New Haven, 27-April 1;Hurtig & Semon's, New York, 3-8.
Keep Smiling—Lyric, Dayton, 2-April 1; Olympic, Cincinnati, 3-8.
Lew Kelly Show—Empire, Newark, 27-April 1; Casino, Philadelphia, 3-8.
Mollie Williams Show—Miner's Bronx, New York, 27-April 1; Casino, Brooklyn, 3-8.
Maids of America—Empire, Brooklyn, 27-April 1; open 3-8; Palace, Baltimore, 10-15.
Peek-a-Boo—Gayety, St. Louis, 27-April 1; Park, Indianapolis, 3-8.
Rose Sydell's London Belles—Gayety, Montreal, Can., 27-April 1; Gayety, Buffalo, 3-8.
Step Lively Girls—Casino, Brooklyn, 27-April 1; Empire, Newark, 3-8.
Sam Howe's New Show—Orpheum, Paterson, 27-April 1; Majestic, Jersey City, 3-8.
Sporting Widows—Palace, Baltimore, 27-April 1; Gayety, Washington, 3-8.
Sugar Plums—Columbia, Chicago, 27-April 1; open 3-7; Gayety, Omaha, 8-14.
Twinkle Toes—Gayety, Detroit, 27-April 1; Gayety, Toronto, Ont., 3-8.
Town Scandals—Empire, Toledo, 27-April 1; Lyric, Dayton, 3-8.
Tit-for-Tat—Gayety, Omaha, 25-31; Gayety, Kansas City, 3-8.
World of Frolics—Casino, Boston, 27-April 1; Lyric, Bridgeport, 3-8.

JUST OUT
McNALLY'S BULLETIN No. 7
Price, One Dollar Per Copy

Gigantic collection of 140 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 7 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.

McNALLY'S BULLETIN No. 7 contains the following gilt-edge, up-to-date comedy material:
20 SCREAMING MONOLOGUES. Each one a positive hit.
12 ROARING ACTS for two males. Each act an applause winner.
11 ORIGINAL ACTS for male and female. They'll make good on any bill.
57 SURE-FIRE PARODIES on all of Broadway's latest song hits.
GREAT VENTRILOQUIST ACT entitled "A Chip of Wit"—It's a riot.
ROOF-LIFTING FEMALE ACT. This act is a 24 karat, sure-fire hit.
RATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.
4 CHARACTER COMEDY SKETCH. A scream from start to finish.
9 CHARACTER BURLESQUE entitled "Tillie Tickletoe." It's bright, breezy and bubbles over with wit.
12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.
GRAND MINSTREL FINALE entitled "The Art of Fabrication." Full of laughs.
HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
BESIDES other comedy material which is useful to the vaudeville performer.

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WM. McNALLY
81 E. 125th St., New York

AMERICAN CIRCUIT

Broadway Scandals—Academy, Fall River, 27-April 1.
Follies of New York—Open 27-April 1.
Jazz Babies—Olympic, New York, 27-April 1.
Lena Daly and Her Kandy Kids.—Majestic, Scranton, 27-April 1.
Pacemakers—Reading, Pa, 29; Burlington, N. J., 31; Trenton, April 1.
Parisian Flirts—Empire, Hoboken, 27-April 1.
Record Breakers—Majestic, Wilkesbarre, Pa., 27-April 1.
Some Show—Howard, Boston, 27-April 1.
Social Follies—Lyric, Newark, 27-April 1.

BURLESQUE BOOKING CIRCUIT

All Jazz Review—Brooklyn, 27-April 1; Bijou, Philadelphia, 3-8.
Beauty Review—Bijou, Philadelphia, 27-April 1; open, 3-8.
Baby Bears—Capitol, Washington, 27-April 1; open 3-8.
Chick Chick—Gayety Baltimore, 3-8.
Lid Lifters—Star, Brooklyn, 27-April 1; Gayety, Brooklyn, 3-8.
Little Bo Peep—Avenue, Detroit, 27-April 1; Star, Brooklyn, 3-8.
Mile-a-Minute Girls—Gayety, Baltimore, 27-April 1; Capitol, Washington, 3-8.
Mischief Makers—Empire, Cleveland, 27-April 1; Haymarket, Chicago, 3-8.
Miss New York, Jr.—Haymarket, Chicago, 27-April 1; National, Chicago, 3-8.
Pell-Mell—Open 3-8.
Ting-a-Ling—Open 27-April 1; Empire, Cleveland, 3-8.
Victory Belles—National, Chicago, 27-April 1; Avenue, Detroit, 3-8.

"BITS O' BROADWAY"

(*Continued from page* 19)

and a continuous source of merriment. Welsh was particularly funny in this scene with Coughlin "feeding" him cleverly. Putnam and Miss Crawford were also in the scene and did creditable work.

Lawrence went big in his specialty in one. He sang four numbers and the audience liked the way he put them over.

The barber shop scene in which all the principals took part was another big comedy offering.

Miss Lawlor down near the close of the show registered with her specialty in one. She sang three numbers and put them over in her own way, that was very successful. She has a corking good act. The act went very big.

"Bits O' Broadway" is a fine comedy, great singing show, has a corking good cast, is a dandy production, both scenic and costumes and is a musical success. It is well handled and is a show that should please any kind of an audience.

SID.

PARTY FOR SEDAL BENNETT

DETROIT, Mich., Mar. 21.—A birthday party was tendered to Sedal Bennett at the Barracks of the Four Horsemen of Detroit on March 17. Don Clark was the toastmaster. Those present were Miss Bennett, Mr. and Mrs. Don Clark, Rose Allen, Frank Mackey, Maybelle, Jennie La Rose, Dolly Winters, Mrs. Rose Stillman, Ensley Sisters, Jock Malone, Dr. Clifford, and several members of the Rose Sydell London Belles Company.

CLUB MEETING NEXT SUNDAY

Secretary Harry Rudder has announced that the next regular meeting of the Burlesque Club will be held next Sunday, April 2nd, in the Club rooms.

There has been no meeting in four months, but the members have been assured that this meeting will be held, as many important matters will be taken up.

TRIO HAS NOT SIGNED

The California Trio, now with "Folly Town" have not signed as yet for next season. They are now completing their sixth season in burlesque. This is their third year with James E. Cooper. The three years previous they appeared with Max Spiegel shows on the Columbia Circuit.

CHANGE IN EMPIRE CAST

Sam Morris, has made one change in his cast for the Empire Stock Company which opens next Monday, in Hoboken. Instead of Earl Kern opening, Micky McCabe will be in the principal comedy role. Kern is playing vaudeville.

"ALL JAZZ REVIEW" AT THE STAR IS FAST AND LIVELY

Irons and Clamage "All Jazz Review" at the Star, last week, presented a two act show called "Topsy Turvy," which was staged by Don Clark.

The material is made up of sure fire burlesque stock bits that are meat for laughs. Most of the cast is composed of ex-stock principals who had no trouble in getting it over.

Clark is doing straight in the show, and as a "feeder" of comedians, there is no better. A comedian who has the least bit of humor in his get up can't help but be funny when working with Clark, as he makes them so. Clark is a great straight man, not a singing and dancing straight, but just a real dyed in the wool man that is an asset to any kind of show. He is aggressive in his work and untiring.

The comedians are Frank Mackey, Harry Stratton and Joe Yule. Mackey is doing an eccentric "Dutch," and is very funny in the show. Mackey is a stock man of long experience. He was at Kahn's Union Square for several years, and at Minsky's National Winter Garden, in both places he was very successful. Mackey, besides being a good comedian, has an excellent singing voice.

Yule, who is a property man, is doing a "stuttering" comedy part that makes him stand out. This young man could easily desert the ranks of the crew back stage and become a comedian. He would have no trouble stepping out ahead of a lot of so-called comedians now in burlesque. He has a role that is funny and he puts it over in all the seriousness of one afflicted with that unfortunate speech impediment.

Stratton, who stepped into the show last week, in place of Sam Micals, who left the company in Detroit, played a Hebrew part.

Sedal Bennett played the leads. Miss Bennett is a dandy stock woman and handled her part exceptionally well. Her voice was very hoarse last Thursday night, which affected her singing to some extent, but working under this handicap she managed to get her numbers over very nicely. In the bits she did very well.

Miss MayBelle proved herself a capable straight woman, she managed to work up a lot of comedy with the comedians. She also put her numbers over in fine style.

Rose Allen is the soubrette. Miss Allen is working better than when she was here last. She put her numbers over very well and looked nifty.

Anna Hill's voice was in good shape and she put her numbers over for good results.

The scenery looked fine and bright and fit in well with the situations. The costumes worn by the chorus were not up to those seen here the past few weeks.

The "shoplifting" bit was done by Clark, Stratton and Miss MayBelle and went over with a bang. The "booze candy" bit was well done by Clark, Mackey, Stratton and Miss Bennett.

The "Milwaukee" bit offered lots of comedy as it was given by Clark, Mackey, Yule, Stratton and the Misses Bennett and MayBelle.

Miss Hill put her singing specialty in one event over very nicely and she was called upon to sing an encore. She sang "Tuck Me To Sleep."

Clark, Mackey, Yule and Stratton, in a comedy quartette, created a number of laughs in one.

The "All cut up and bleeding" bit proved a good comedy scene. It was done by Mackey, Clark, Stratton and Miss Bennett.

An excellent finale to the first part in which the entire company took part in a number called "Danube Blues" was very successful and it was well staged.

"All Jazz Review" is a fast and a lively show It is a good comedy and kept the house in a fine humor all during the performance. The house was well filled and the business, according to the management, was better up to Thursday than any week in months at the Star.

SID.

GEORGE M. COHAN'S
FORMER
DANCING MASTER
JACK BLUE
FOLLOWING THE FOOTSTEPS OF THE GENIUS
TWO SHOWS NOW IN PREPARATION
The Foolish Follies and The Dancing Blues.
Professionals Wanting New Dances
Call JACK BLUE Studios,
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Phone Circle 6136

REDELSHEIMER BOOKINGS

Lou Redelsheimer's bookings for this week at the Gayety, Philadelphia, include Jake Rose, John Mack, Murray Bernard, Marie Elmer, Emma Harris and Ethel Costello. This cast goes to the Folly Baltimore next week. He also booked the following for the Trocadero Sam Bachem, Lew Williams, Raymond Paine, Fay Darling, Viola Bohlen and Princess Livingston.

HEMMENDINGER MOVES

E. Hemmendinger, well known theatrical jeweler, who has been located for many years in the Maiden Lane district of New York, has moved up town so as to be in closer touch with the profession. Hemmendinger has opened new offices at No. 33 West 46 street, just off Fifth avenue, where it will be handy for members of the profession to call on him.

BIG CHORUS FOR STOCK

Marty Johnson, will have eighteen girls in his chorus at the Empire Stock, in Hoboken. Johnson will make arrangements to give the girls one afternoon off a week. In other words it is his intention to let two or three girls stay off the matinee of each day during the week except Sundays.

WATSON CANCELS CONTRACT

Joe K. Watson, by mutual arrangement, has cancelled his contract with I. H. Herk for next season. He is signed to play his "single" act on the Keith circuit through Frank Donnelly of the Norman Jeffrey office.

STAYS WITH "PELL MELL"

Buster Sanborn, stays with Harry Strouse's "Pell Mell." Arrangements satisfactorily to Miss Sanborn were made for her to remain with the company as soubrette.

BETTY PALMER SIGNS

Peck and Jennings, have signed Betty Palmer, as soubrette with their show next season. Miss Palmer is with their "Jazz Babies" this season.

BENNY PLATT CLOSING

BALTIMORE, Md., Mar. 24.—Benny Howard Platt, has given his notice to close with the "Baby Bears" at the Gayety here Saturday.

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PRIMA DONNAS, Soubrettes and Ingenues.
WRITE AT ONCE.
ROBERT E. DEADY, Trocadero Theatre, Philadelphia, Pa.

Steal ing steal ing with you eyes ap peal ing

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Written by WM. SISTO — ALL LAUGHS—The Italian Statesman

JIM JOE HERB
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DAVIS TRIO
SCENERY BY NOVELTY SCENIC STUDIO

The Sunshine Boys With a Dark Cloud

PLAYING KEITH'S SOUTHERN CIRCUIT

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Gayety, Kansas City, 27-April 1; Gayety, St. Louis, 3-8.
Abe Reynolds, Revue—Star, Cleveland, 27-April 1; Empire, Toledo, 3-8.
Billy Watson Show—Gayety, Rochester, 27-April 1; Colonial, Utica, 6-8.
Big Jamboree—Gayety, Boston, 27-April 1; Columbia, New York, 3-8.
Bits of Broadway—Columbia, New York, 27-April 1; Empire, Brooklyn, 3-8.
Bon Ton Girls—open 27-April 1; Gayety, Omaha, 3-8.
Big Wonder Show—Park, Indianapolis, 27-April 1; Star & Garter, Chicago, 3-8.
Bowery Burlesquers—Lyceum, Columbus, 27-April 1; Star, Cleveland, 3-8.
Cuddle Up—Empire, Providence, 27-April 1; Gayety, Boston, 3-8.
Dave Marion Show—Lyric, Bridgeport, 27-April 1; Hyperion, New Haven, 3-8.
Frank Finney Revue—Colonial, Utica, 30-April 1; Empire, Albany, April 3-8.
Flashlights of 1922—Casino, Philadelphia, 27-April 1; Miners' Bronx, New York, 3-8.
Follies of the Day—Hurtig & Semon's, New York, 27-April 1; Orpheum, Paterson, 3-8.
Folly Town—Cohen's, Newburg, 27-April 1; Palace, Baltimore, 3-8.
Greenwich Village Revue—Gayety, Toronto, Ont., 27-April 1; Gayety, Montreal, Can., 3-8.
Garden of Frolics—Gayety, Washington, 27-April 1;Gayety, Pittsburg, 3-8.
Golden Crooks—Gayety, Buffalo, 27-April 1; Gayety, Rochester, 3-8.
Girls de Looks—Gayety, Pittsburgh, 27-April 1; Lyceum, Columbus, 3-8.
Harvest Time—Empire, Albany, 27-April 1; Casino, Boston, 3-8.
Hello 1922—Olympic, Cincinnati, 27-April 1; Columbia, Chicago, 3-8.
Jingle-Jingle—Star and Garter, Chicago, 27-April 1;Gayety, Detroit, 3-8.
Jack Singer's Big Show—Majestic, Jersey City, 27-April 1; Empire, Providence, 3-8.
Knick-Knacks—Hyperion, New Haven, 27-April 1;Hurtig & Semon's, New York, 3-8.
Keep Smiling—Lyric, Dayton, 2-April 1; Olympic, Cincinnati, 3-8.
Lew Kelly Show—Empire, Newark, 27-April 1; Casino, Philadelphia, 3-8.
Mollie Williams Show—Miner's Bronx, New York, 27-April 1; Casino, Brooklyn, 3-8.
Maids of America—Empire, Brooklyn, 27-April 1; open 3-8; Palace, Baltimore, 10-15.
Peek-a-Boo—Gayety, St. Louis, 27-April 1; Park, Indianapolis, 3-8.
Rose Sydell's London Belles—Gayety, Montreal, Can., 27-April 1; Gayety, Buffalo, 3-8.
Step Lively Girls—Casino, Brooklyn, 27-April 1; Empire, Newark, 3-8.
Sam Howe's New Show—Orpheum, Paterson, 27-April 1; Majestic, Jersey City, 3-8.
Sporting Widows—Palace, Baltimore, 27-April 1; Gayety, Washington, 3-8.
Sugar Plums—Columbia, Chicago, 27-April 1; open 3-7; Gayety, Omaha, 8-14.
Twinkle Toes—Gayety, Detroit, 27-April 1; Gayety, Toronto, Ont., 3-8.
Town Scandals—Empire, Toledo, 27-April 1; Lyric, Dayton, 3-8.
Tit-for-Tat—Gayety, Omaha, 25-31; Gayety, Kansas City, 3-8.
World of Frolics—Casino, Boston, 27-April 1; Lyric, Bridgeport, 3-8.

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WM. McNALLY
81 E. 125th St., New York

AMERICAN CIRCUIT

Broadway Scandals—Academy, Fall River, 27-April 1.
Follies of New York—Open 27-April 1.
Jazz Babies—Olympic, New York, 27-April 1.
Lena Daly and Her Kandy Kids.—Majestic, Scranton, 27-April 1.
Pacemakers—Reading, Pa, 29; Burlington, N. J., 31; Trenton, April 1.
Parisian Flirts—Empire, Hoboken, 27-April 1.
Record Breakers—Majestic, Wilkesbarre, Pa., 27-April 1.
Some Show—Howard, Boston, 27-April 1.
Social Follies—Lyric, Newark, 27-April 1.

BURLESQUE BOOKING CIRCUIT

All Jazz Review—Brooklyn, 27-April 1; Bijou, Philadelphia, 3-8.
Beauty Review—Bijou, Philadelphia, 27-April 1; open, 3-8.
Baby Bears—Capitol, Washington, 27-April 1; open 3-8.
Chick Chick—Gayety Baltimore, 3-8.
Lid Lifters—Star, Brooklyn, 27-April 1; Gayety, Brooklyn, 3-8.
Little Bo Peep—Avenue, Detroit, 27-April 1; Star, Brooklyn, 3-8.
Mile-a-Minute Girls—Gayety, Baltimore, 27-April 1; Capitol, Washington, 3-8.
Mischief Makers—Empire, Cleveland, 27-April 1; Haymarket, Chicago, 3-8.
Miss New York, Jr.—Haymarket, Chicago, 27-April 1; National, Chicago, 3-8.
Pell-Mell—Open 3-8.
Ting-a-Ling—Open 27-April 1; Empire, Cleveland, 3-8.
Victory Belles—National, Chicago, 27-April 1; Avenue, Detroit, 3-8.

"BITS O' BROADWAY"

(*Continued from page* 19)

and a continuous source of merriment. Welsh was particularly funny in this scene with Coughlin "feeding" him cleverly. Putnam and Miss Crawford were also in the scene and did creditable work.

Lawrence went big in his specialty in one. He sang four numbers and the audience liked the way he put them over.

The barber shop scene in which all the principals took part was another big comedy offering.

Miss Lawlor down near the close of the show registered with her specialty in one. She sang three numbers and put them over in her own way, that was very successful. She has a corking good act. The act went very big.

"Bits O' Broadway" is a fine comedy, great singing show, has a corking good cast, is a dandy production, both scenic and costumes and is a musical success. It is well handled and is a show that should please any kind of an audience.

SID.

PARTY FOR SEDAL BENNETT

DETROIT, Mich., Mar. 21.—A birthday party was tendered to Sedal Bennett at the Barracks of the Four Horsemen of Detroit on March 17. Don Clark was the toastmaster. Those present were Miss Bennett, Mr. and Mrs. Don Clark, Rose Allen, Frank Mackey, Maybelle, Jennie La Rose, Dolly Winters, Mrs. Rose Stillman, Ensley Sisters, Jock Malone, Dr. Clifford, and several members of the Rose Sydell London Belles Company.

CLUB MEETING NEXT SUNDAY

Secretary Harry Rudder has announced that the next regular meeting of the Burlesque Club will be held next Sunday, April 2nd, in the Club rooms.

There has been no meeting in four months, but the members have been assured that this meeting will be held, as many important matters will be taken up.

TRIO HAS NOT SIGNED

The California Trio, now with "Folly Town" have not signed as yet for next season. They are now completing their sixth season in burlesque. This is their third year with James E. Cooper. The three years previous they appeared with Max Spiegel shows on the Columbia Circuit.

CHANGE IN EMPIRE CAST

Sam Morris, has made one change in his cast for the Empire Stock Company which opens next Monday, in Hoboken. Instead of Earl Kern opening, Micky McCabe will be in the principal comedy role. Kern is playing vaudeville.

"ALL JAZZ REVIEW" AT THE STAR IS FAST AND LIVELY

Irons and Clamage "All Jazz Review" at the Star, last week, presented a two act show called "Topsy Turvy," which was staged by Don Clark.

The material is made up of sure fire burlesque stock bits that are meat for laughs. Most of the cast is composed of ex-stock principals who had no trouble in getting it over.

Clark is doing straight in the show, and as a "feeder" of comedians, there is no better. A comedian who has the least bit of humor in his get up can't help but be funny when working with Clark, as he makes them so. Clark is a great straight man, not a singing and dancing straight, but just a real dyed in the wool man that is an asset to any kind of show. He is aggressive in his work and untiring.

The comedians are Frank Mackey, Harry Stratton and Joe Yule. Mackey is doing an eccentric "Dutch," and is very funny in the show. Mackey is a stock man of long experience. He was at Kahn's Union Square for several years, and at Minsky's National Winter Garden, in both places he was very successful. Mackey, besides being a good comedian, has an excellent singing voice.

Yule, who is a property man, is doing a "stuttering" comedy part that makes him stand out. This young man could easily desert the ranks of the crew back stage and become a comedian. He would have no trouble stepping out ahead of a lot of so-called comedians now in burlesque. He has a role that is funny and he puts it over in all the seriousness of one afflicted with that unfortunate speech impediment.

Stratton, who stepped into the show last week, in place of Sam Micals, who left the company in Detroit, played a Hebrew part.

Sedal Bennett played the leads. Miss Bennett is a dandy stock woman and handled her part exceptionally well. Her voice was very hoarse last Thursday night, which affected her singing to some extent, but working under this handicap she managed to get her numbers over very nicely. In the bits she did very well.

Miss MayBelle proved herself a capable straight woman, she managed to work up a lot of comedy with the comedians. She also put her numbers over in fine style.

Rose Allen is the soubrette. Miss Allen is working better than when she was here last. She put her numbers over very well and looked nifty.

Anna Hill's voice was in good shape and she put her numbers over for good results.

The scenery looked fine and bright and fit in well with the situations. The costumes worn by the chorus were not up to those seen here the past few weeks.

The "shoplifting" bit was done by Clark, Stratton and Miss MayBelle and went over with a bang. The "booze candy" bit was well done by Clark, Mackey, Stratton and Miss Bennett.

The "Milwaukee" bit offered lots of comedy as it was given by Clark, Mackey, Yule, Stratton and the Misses Bennett and MayBelle.

Miss Hill put her singing specialty in one event over very nicely and she was called upon to sing an encore. She sang "Tuck Me To Sleep."

Clark, Mackey, Yule and Stratton, in a comedy quartette, created a number of laughs in one.

The "All cut up and bleeding" bit proved a good comedy scene. It was done by Mackey, Clark, Stratton and Miss Bennett.

An excellent finale to the first part in which the entire company took part in a number called "Danube Blues" was very successful and it was well staged.

"All Jazz Review" is a fast and a lively show It is a good comedy and kept the house in a fine humor all during the performance. The house was well filled and the business, according to the management, was better up to Thursday than any week in months at the Star.

SID.

GEORGE M. COHAN'S
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REDELSHEIMER BOOKINGS

Lou Redelsheimer's bookings for this week at the Gayety, Philadelphia, include Jake Rose, John Mack, Murray Bernard, Marie Elmer, Emma Harris and Ethel Costello. This cast goes to the Folly Baltimore next week. He also booked the following for the Trocadero Sam Bachem, Lew Williams, Raymond Paine, Fay Darling, Viola Bohlen and Princess Livingston.

HEMMENDINGER MOVES

E. Hemmendinger, well known theatrical jeweler, who has been located for many years in the Maiden Lane district of New York, has moved up town so as to be in closer touch with the profession. Hemmendinger has opened new offices at No. 33 West 46 street, just off Fifth avenue, where it will be handy for members of the profession to call on him.

BIG CHORUS FOR STOCK

Marty Johnson, will have eighteen girls in his chorus at the Empire Stock, in Hoboken. Johnson will make arrangements to give the girls one afternoon off a week. In other words it is his intention to let two or three girls stay off the matinee of each day during the week except Sundays.

WATSON CANCELS CONTRACT

Joe K. Watson, by mutual arrangement, has cancelled his contract with I. H. Herk for next season. He is signed to play his "single" act on the Keith circuit through Frank Donnelly of the Norman Jeffrey office.

STAYS WITH "PELL MELL"

Buster Sanborn, stays with Harry Strouse's "Pell Mell." Arrangements satisfactorily to Miss Sanborn were made for her to remain with the company as soubrette.

BETTY PALMER SIGNS

Peck and Jennings, have signed Betty Palmer, as soubrette with their show next season. Miss Palmer is with their "Jazz Babies" this season.

BENNY PLATT CLOSING

BALTIMORE, Md., Mar. 24.—Benny Howard Platt, has given his notice to close with the "Baby Bears" at the Gayety here Saturday.

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"Three O'Clock in the Morning"
That Entrancing Melody You Hear Everywhere
HEAR IT NOW

OKEH RECORDS CATALOGUED

The General Phonograph Company has issued a new complete alphabetical catalogue of Okeh Records. The catalogue is 5 by 6¾ inches in size and contains fifty-two pages, bound in a rich dull green cover. Half-tone illustrations of various Okeh artists are interspersed the whole book being unusually attractive.

The titles of the records are listed alphabetically, and the entire contents cross indexed to make it a complete and perfect reference guide for Okeh record selections. Several hundred thousand of the catalogues are ready for shipment to dealers for distribution and it is believed that sales will be stimulated by the new book.

LUXURY TAX HITS PHONOGRAPHS

Moscow, March 27.—Pianos and phonographs are hard hit by the new luxury taxes of the Moscow Soviet. According to statements officially reported, the owner of a grand piano is taxed 750,000 rubles, while the owner of an ordinary piano pays 600,000 rubles, annually, or more than the average government official receives a year.

The owners of phonographs are forced to pay 200,000 rubles per year. This hits the music dealers pretty hard and as a result, there is no movement in this line of work.

BIG CUT IN RECORD PRICES

WASHINGTON, D. C., Mar. 27.—The first move in a drive to lower the retail price of phonograph records was made here today in the Hecht Co. store. John McCormack records went on sale at fifty-nine cents each or three for one dollar and seventy-five cents. All are ten inch and include such titles as "La Donna e Mobile," "Songs of Araby," "Love's Golden Treasury," "Absent," "Come Back to Erin" and other songs which he sang for years.

SOPHIE TUCKER MAKES EIGHT

Sophie Tucker recorded eight songs for the Okeh company last week, before she sailed for Europe on Saturday. The first two numbers to be released are (5565) "Highbrown Blues"—"She Knows It," which will be on the market shortly. The other six will be released later on, and are typical Tucker songs some of which have been sung in vaudeville by her. All the records are listed as contralto with orchestra accompaniment.

ROLLS AND RECORDS

EXCELSIOR MAKES RECORDS

The Excelsior Quartet under the management of W. A. Brown, all of Norfolk, Virginia, were in New York last week and made some records for the General Phonograph Company. Negro spiritual and jubilee music were the numbers recorded. They also made some test records for other recording companys. The quartet were on tour last season with Mamie Smith.

Mr. Brown, who manages the quartet is also one of the largest dealers in phonographs and records in the South.

PIANIST WITH GENERAL

Ferdinand Himmelreich, said to be an unusual pianist, developed in an unusual way, has been signed to appear exclusively for the General Phonograph Company, with offices at 25 West Forty-fifth Street.

Himmelreich does not play compositions as they are written, but composes them as he goes along. His style is brilliant and his technique forceful. Himmelreich has already played four records for the Okeh Records.

BLAKE WITH EMERSON

Eubie Blake's Orchestra has been signed to play for the Emerson Records. This is the first recording for phonographs that this orchestra has done. The orchestra has been a feature of the show "Shuffle Along," an all-colored troupe, who have met with success in New York. "Cutie" is the number to be made by the orchestra.

REISMAN MAKES THREE

Three new Aeolian records, to be released May 1st, are "Idola," "Bygones," and "Lonesome Hours." The records were played by Leo Reisman's Orchestra, now appearing in "Good Morning Dearie."

VAN & SCHENCK RECORDING

Van and Schenck, now on the road, will arrive in New York on April 10, and will spend considerable time at the Columbia Graphophone laboratories where they will record a new series of records.

SINGING ORGANIST SIGNED

Gene Kenneth Lord, prominent throughout the United States as the "Singing Organist," has been signed by the Okeh record company as an exclusive artist.

CLIFF HESS WINS JUDGMENT

Cliff Hess, recording manager for the Mel-O-Dee Music company, was awarded a judgment of $519.20 against Irwin Rosen, theatrical producer of No. 220 West 42nd street. Hess, through his attorney, Abner Greenberg, of the Knickerbocker building, claimed the amount of the judgment as royalties due him on two acts he had written, "Ryan Sister-Berrens" and the "Song-Shop." Judge Colman sitting in the Ninth District Municipal Court found the judgment.

REGAL MAKES "GALLAGHER" SONG

The Regal Record company will make a special release of the "Mister Gallagher and Shean" song, recorded by Irving and Jack Kaufman, vaudeville performers. The disk will have on the reverse side "Just Argue with an Irishman, and Kiss Yourself Goodbye" (9210). The record will be out April 5th, about two weeks before the mid-April releases of the Regal records are due, when four double-faced records will be released.

CLEMENT IN NEW YORK

F. W. Clement, western distributor of Emerson Records with offices in Chicago, is in New York on a ten-day business trip. While here he will make his headquarters at the home office, No. 206 Fifth avenue.

Lajos Shuk, Hungarian 'cellist, is now recording for Emerson records, his first numbers being "Ave Maria," "The Swan" (10528), in the May list.

CLIFF HESS COLLABORATING

Cliff Hess, recording manager for the Mel-O-Dee Music company, has collaborated with Joe Young and Sam Lewis of the Irving Berlin Inc. staff, on several numbers which will be released shortly. The first of the new songs are "While the Years Roll By" a waltz ballad, and a fox-trot novelty "Barking Dog," which has a barking dog effect.

WILLIAMS' LAST RECORD READY

As a memorial to Bert Williams, the Columbia Graphaphone Company will issue the late comedian's only record yet to be released, as a single faced record. The number is "Not Lately," a character song, scheduled for the June lists.

NEW RADIO METHOD

WASHINGTON, Mar. 27.—A new method of transmitting and receiving radio messages and music, by which, instead of being broadcasted through the air, they would be sent over the wires which carry the electric current, was demonstrated here last week by Major General George L. Squires, Chief Signal Officer of the Army, in the headquarters of the United States Signal Service. The benefits to be obtained by this new invention are that the antennae are done away with and the air is freed of the present congestion caused by the great expansion in radio telegraphy.

In last week's demonstration a plug attached to the usual wireless receiving outfit was stuck into one of the sockets of an electric light fixture, in which two other sockets were used to light electric light bulbs. At another point, another socket, which transmitted to music and messages heard, was affixed. According to Major Gen. Squires, this invention enables the broadcasting of news, music and messages over every electric current wire in any one system, no matter how extensive. Three or more concerts or messages, of varying wave-lengths, can be dispatched at one time, all the wireless fan must do being to tune his instrument to the wave length required.

The new invention does not in any way hinder the use of electric current from the wires used.

PALISADES PARK OPENS

The Palisades section of the Interstate Park opened Saturday March 25. Though the park is always open to the public, last week marked the seasonal opening of the Palisades section with the resumption of ferry facilities from Dyckman street. One of the new features of the park for the coming season will be a bathing pavilion which the commission is erecting one mile from the Dyckman street ferry landing.

PLAYED SINGLE PERFORMANCE

John T. Murray and Vivien Oakland played the Palace on Monday afternoon eplacing Harry Fox and Beatrice Curtis, who were out of the bill. Murray and Oakland played but a single performance for on account of the length of the show the bill ran long enough without the addition of the act.

Murray and Oakland are playing at the Orpheum, Brooklyn, this week.

I wish to announce that I have signed a two-year contract with the B. F. Keith Circuit through the Efforts of Mr. Frank Donnelly of the Norman Jeffrey office

JOS. K. WATSON

P. S.—I wish to thank Barney Gerard for the three years' pleasant seasons, also for his release which made it possible for me to accept the above booking

ORCHESTRA NEWS

TIMPONI SUES FOR ANNULMENT

CHICAGO, Mar. 27.—Suit for the annulment of the marriage of Emilio Frank Timponi, conductor of the Illinois Theatre orchestra, and Catherine Timponi, recently described as "Queen of the American bootleggers," was filed in the Circuit Court Saturday by Timponi's attorneys, Daniel W. Scanlan and Paul W. Pogue.

The reason for the annulment of the marriage was given as failure on the part of Mrs. Timponi to notify her husband at the time of her marriage to Mr. Timponi, of her divorce from her first husband within the year.

Catherine Walsh, according to the bill, was married to Edward Staerke at Milwaukee, August 19, 1911, and divorced from him March 26, 1919, in the same city. Less than three months later, June 5, 1918, she married Timponi at Crown Point and neglected to tell him the details of her recent marriage, he alleges.

Mrs. Timponi, the stepmother of Rollo Timponi, manager of the Colonial Theatre here, was accused of rum running, and of possessing and forging Government revenue stamps, and was arrested over a month ago in Omaha, where she was living as Miss Katherine Warner, in an elaborately furnished fifteen room house in the smartest residential district. She was bound over to the federal grand jury in bonds of $1,000, which she personally furnished, and is now at liberty awaiting the action of this jury.

At the time of her arrest, Sergt. Frank Williams, of the Omaha police, testified that her home was "a veritable distillery," as well as a "liquor clearing house." A leaky trunk in the baggage car was the cause of her arrest. This trunk was found to be full of twenty year old bourbon. Timponi, himself, however, stated that this case had nothing to do with his petition for the annulment of their marriage.

According to the statements of her friends, Mrs. Timponi will not contest the suit, but expects, after the clearing up of her legal affairs, to join her mother in Los Angeles.

MILLS' SONG FEATURED

Ernest Luz, general musical director for Loew's, Inc., is using Kerry Mills' song "Lovable Eyes" in a two reel educational film comedy, "Doggone Torchy." The number was programmed in 65 different theatres last week as a result.

Three of the largest orchestra leaders in Washington are also featuring the number, the Meyer Davis, Irving Bornstein, and A. L. Oehlmann orchestras.

PASSILIA ON RADIO

Giorgio Passilia's Ambassador Hotel Orchestra will give a radio concert shortly in which they will demonstrate and interpret a popular dance tune as played by a New York orchestra. The demonstration is mostly for the benefit of out of town combinations. The selection to be used by Passilia is "Cairo Moon" an oriental number.

LEVY FORMS ORCHESTRA

Jules Levy, cornetist of Sam Lanin's Orchestra, will lead an eight piece combination that will open at the new Roseland dance branch, formerly the Audubon, above the theatre of that name. The orchestra is scheduled to open there April 8th.

GENTILE AT SHANLEY'S

The Hotel Kenmore Orchestra, of Albany opened at Shanley's under the leadership of A. Gentile. This is the fourth orchestra to play at Shanley's in as many weeks. The new combination is composed of eight pieces and is well known in Albany music circles.

MADDEN AT BEAUX ARTS

Billy Madden's Crescent City Orchestra who recently returned from Europe, opened at the Cafe Des Beaux Arts last Thursday night, for an extended engagement. They are playing in the Rose Room.

WOMEN'S ORCHESTRA PLAYS

The eighth annual concert of the Women's String Orchestra of the Women's Orchestral Club, was held Saturday evening in the Town Hall. The purpose of the organization is to give women musicians the opportunity for orchestral and chamber music work. The leader is Sandor Harmati, formerly of the Letz Quartet.

The orchestra consists of forty-five young women, with Isabelle Rausch as concert master. The services of two men, outside of the organization, were required, as there are no women capable of playing the double bass, a strictly masculine instrument.

PHILLIPS INCREASES ORCHESTRA

Barney Phillips and his Melody Boys, playing at the Marlborough Grill for the Cornell Revue "Stepping Some" and also for the dancers, now composed of five men, is being added to by Phillips who will almost double the number of men in the combination. Mr. Phillips, who was formerly musical director at Loew's 7th Avenue Theatre, has assembled a strong team composed for the present of Messrs. Cassel, Cassidy, Marshall and Walker, in addition to himself.

VODREY AT "PLANTATION"

Wiliam Vodrey, is now directing the orchestra at "The plantation." He wrote the scores for several muscial comedies in which the late William and Walker were featured. Vodrey was a devoted and lifelong friend of the late Bert Williams and submitted to an operation of blood transfusion in a vain effort to save the life of the dying comedian.

GENE DABNEY CLOSES

Gene Dabney's California Orchestra closed with the Dolly Sister's vaudeville act last Sunday night. They will not accompany the sisters to London when they sail for Europe in April.

EVANS WITH CIRCUS

Marle Evans, bandmaster or Ringling Brothers' Circus, is in town with the circus for a six weeks stay and is visiting friends in the band and orchestra departments of publishers. This is Mr. Evans' third year with the outfit and formerly was with Gus Hill's Minstrels.

JOHNSON IN DETROIT

Arnold Johnson, and his orchestra returned from their successful run at Miami, Florida, last week, and left for Detroit where they will open at St. John's Cadillac cafe, one of the most exclusice resorts in town.

FIVE KINGS FOR "PASSING SHOW"

The Five Kings of Syncopation, formerly the Sophie Tucker band, and later headlining at the Shubert Advanced Vaudeville were the first to be in the new Shubert, "Passing Show." They commence rehearsals this week.

JACOBSEN FOR SHELBOURNE

The Jacobsen and Well Orchestra has been booked by the Al. Herman Amusements to play a Summer engagement at the Shelburne Hotel, Brighton Beach. They will open there sometime in May.

RAYMOND FOR LITTLE CLUB

Joe Raymond and his orchestra will open at the Little Club April 2, replacing Al Jockers and his orchestra, who have made other arrangements for the summer season.

WHITEMAN IN PHILADELPHIA

Paul Whiteman and his orchestra will make their first appearance in Philadelphia on Friday of this week when they will be heard at the Bellevue-Stratford Hotel.

NEW ACTS AND REAPPEARANCES

MURPHY AND LANG

Theatre—58*th Street.*
Style—*Singing and dancing.*
Time—*Twelve minutes.*
Setting—*"One."*

This man and woman combination is badly in need of an expert to go over their routine and separate the good from the bad and help them develop their best points. The act opens with the entrance of the man, who is interrupted by a noise off-stage and the woman enters. The pair then go into a few gags, finishing with the man leaving the stage for the woman to put over a pop song number. This she does without any apparent voice. At the finish of the number she dances a soft shoe chorus and exits.

The man comes on for a song, which he also finishes in a dance, but this is apparently his forte and he puts the number over strictly on his ability as a dancer. The woman again takes the stage for another pop number and the man returns for a buck dance. His routine for this is very neat. In fact, the entire act should be given over more to dancing, as it is in this that the couple appear the best.

As a finish the woman returns with wooden shoes and the pair go through a mild routine of "buck." Even with the aid of an expert, though the act could be improved considerably, it is the honest belief of the writer that it could never be strong enough for the big time. E. H.

DARLING AND TIMBERG

Theatre—*H. O. H.*
Style—*Singing and playing.*
Time—*Seventeen minutes.*
Setting—*In "two."*

The sign on an artist's stand stated "Hattie Darling,—with Sammie Timberg,"—the last in fine print, the first featured. After the two appeared, it seemed the Sammie, was the piano player for a mighty good looking girl, who rendered an excellent dance, and attempted to sing and play several musical numbers. There ensued a heated argument as to which deserved the better billing,—and Hattie won. The argument, long after it had been decided in favor of Hattie, kept up, however, to the point of boring even the audience.

It finally ceased, and Sammie did a piano solo that did not register. It didn't deserve to register. The tones were bad, and Sammie hit wrong notes several times. It was a bad solo, and one impossible for this performer to play.

The girl then sang a number, the lyrics of the song unintelligible, the tune dull, and took two bows. A violin solo by the girl did a little, but not much, better. The two tried to whip up the closing and succeeded, to a slight degree, getting away with two bows.

The act needs rehearsing badly, and will not succeed until the two can really do their work better. D. S. B.

"STEP LIVELY"

Theatre—*State.*
Style—*Dancing.*
Time—*Sixteen minutes.*
Setting—*Special.*

Four men and a girl compose this act and it is an offering of merit. The turn opens with the five in an acrobatic dance routine that looks well from the front. Two of the men remain on stage at the close of the opening number and put over a routine of waltz clog steps, though not new, is entertaining.

The girl then returns for an Oriental dance to be relieved by the other two boys in a buck routine. All five then appear, with the girl doing a solo dance with each. These dances consist of the waltz, tango, onestep and jazz.

The act then goes into one and finishes with a fair tap dance routine. Though none in the act offer anything startling in the way of dancing, the neatness and dispatch of the whole affair makes it a fine offering for the big time.

E. H.

JENNINGS AND MAZIER

Theatre—*City.*
Style—*Blackface.*
Time—*Thirteen minutes.*
Setting—*Special.*

A special olio drop, on which was painted a taxi cab, with a practical door and window. A female voice was heard, singing through the window of the car, but when the window of the cab was opened, it was a blackface comedian. The other comedian, the driver, also blackface, was good, in his way, but the act in the main revolved about the first mentioned performer.

Several songs, and much talk, took the act off to several bows, which it deserved. There is the necessary element of humor, and the ability to put the humor across.

There is no reason why the act should not go well on the smaller big time houses, as both the men are performers and have the showmanship to do their work well, and even better, after the act has been played a while.—D. S. B.

JOHN O'MALLEY

Theatre—*125th Street.*
Style—*Singing.*
Time—*Ten minutes.*
Setting—*In "one."*

O'Malley is assisted by a male pianist, and both men are attired in evening clothes. O'Malley opens with a classic, and follows it up with an Irish ballad, after which he exits. A piano solo by the accompanist, was well rendered, the man displaying a good amount of technique. After the pianist finished, O'Malley came back and sang a medley of old Irish numbers.

O'Malley is a fine tenor, and he uses a selection of well chosen songs. The act is an entertaining offering that will please on any bill. S. H. M.

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DEATHS

ELVIRA DEMAREST, vaudeville actress, of the act of Demarest and Doll, 32 years of age, died early Sunday morning at the Hotel St. Margaret, No. 129 West 47th Street, New York, by leaping from the fourth story window of the suite. She had been suffering from consumption for some time past, and had returned from Liberty, New York, to join her husband, who is playing the Loew time, having teamed with Barney Williams.

She is survived by two children, and her husband, Reuben Demarest. The burial took place Tuesday.

Benjamin T. Hammond, of Worcester, Massachusetts, 76 years old, well known musician, died Sunday in Rome, Italy, where he has resided for the last twenty-one years. His death resulted from a nasal hemorrhage. For some time he had been suffering from hemorrhages of this kind, but the doctors had held out hope for his recovery until last week, when it was decided that another would bring about his death. At his villa, Sunday morning, he was discovered by the physician in attendance to be having a small hemorrhage, which later proved fatal, though strenuous efforts were made to stop the flow of blood. He died shortly after the hemorrhage had stopped, the loss of blood proving too much.

In memory of my Beloved Wife and Pal

Florence C. Leslie

Passed into Heaven, March 28, 1921
"God needed an Easter Lily
He called Flo."

WALTER M. LESLIE

THOMAS F. WILSON, 52 years old, a well known promoter of amusements in Coney Island, New York's summer resort, died Sunday in the Long Island Hospital of a fracture of the skull. The fracture was caused through a severe fall from the stairs at his home, No. 199 Hancock Street, Brooklyn.

Mr. Wilson was widely known in theatrical circles for his aid to actors in time of need. Many attended the funeral, Monday morning, in the church of Our Lady of Victory.

ERWIN RUHLAND, an artist, formerly connected with the New York Review and Theatre Magazine, died Sunday in Flushing, L. I. Hospital following an operation several days ago. The funeral will take place from his residence, No. 5 Georgia Place, Flushing, L. I.

Ruhland was born in this city thirty-two years ago and was a graduate of the National Academy of Design, specializing in decorative borders.

He is survived by his widow, Marguerite Hicks Ruhland, and a son.

IN MEMORIAM
Our Beloved Husband and Father

GEO. N. SHINDHELM

The Old Reliable Wigmaker Who Died
March 23, 1921
ANNIE SHINDHELM
GEORGE, JR., CHARLOTTE, JULIA

MRS. ISABELLE LANCASTER, who toured the world fifty years ago with P. T. Barnum's circus, as "Isabelle, the Greatest of Bareback Riders," died Saturday night in the Vassar Brothers' Hospital, Poughkeepsie, New York, of pleural pneumonia, caused by months and perhaps years of living without sufficient nourishment and clothing. She was 85 years old.

Mrs. Lancaster for many years had kept to herself, and, though she was a familiar figure in the streets, she rarely spoke to any one, and so far as is known had no close friends and no relatives. Virtually all that is known of her past, that is, the past that is not connected with memories of the circus, is that when she was a little girl her name was Isabelle Mills and she lived at Newburgh. Her grandfather, it is said, was a Colonel in the War of 1812 and her father fought in the civil war.

How the little old lady lived is a mystery. Every offer of aid that ever was made to her was refused. She had a room in a poor section of the city. Several times she indignantly refused to go to the city home. She never was known to spend money in any of the stores, and her whole life was surrounded by mystery.

Every spring when the circus came out of its winter quarters in Bridgeport Mrs. Lancaster showed signs of becoming more amiable. It was then that she would tell people of having once been worshipped by thousands of children, when she was "Isabelle, the greatest bareback rider in the world." But this spring, with the coming of the circus, she failed to brighten. She was taken to the hospital last week.

RADIO OUTFIT AT M. P. P. A.

A wireless telephone receiving outfit has been installed in the directors' room of the Music Publishers' Protective Association, in the Lakner building. The radio set has an amplifier, making it possible to hear at a distance from the receivers and is one of the finest wireless receiving sets procurable

ELMAN WINS APPEAL

(Continued from page 22)

cept the music and score and orchestration for the purposes of the contract, and has announced that he will not represent and produce the operetta. The only reason assigned by defendant for desiring these copies is to enable him to have the copies examined by experts, with a view to showing that the music and score and orchestration which plaintiff claims to have originated, composed and written and tendered to defendant were not in compliance with plaintiff's agreement. The defendant, however, denies that they were tendered to him, and therefore he cannot claim that he rejected them on that or any other ground. If, as defendant claims, the music or score or orchestration, if originated, composed and written by plaintiff, were not tendered to him as required by the contract, then it is quite immaterial whether a tender of delivery thereof to defendant would have constituted due performance by the plaintiff, because the contract expressly required the plaintiff to deliver the music, score and orchestration to the defendant within a specified time, and he alleges and must show performance or fail in his action.

The object of a bill of particulars is to amplify a pleading, to limit proof and to prevent surprises to the adverse party on the trial by enabling him to know definitely the claim which he is called upon to meet.

The case at bar, however, does not fall within the ordinary rule, and on the position taken by the defendant in his answer, by which he denies that there was any tender of delivery of the music or score and orchestration, he needs no bill of particulars. The music, score and orchestration is the evidence on which the plaintiff relies to show performance on his part, and the defendant cannot be taken by surprise on the trial when this evidence is offered, for he has already been informed by the complaint that the plaintiff intends to show, as a basis for the right to recover damages, that his work and productions were in accordance and constituted a compliance with the contract, and therefore the case falls plainly within the rule that a party will not be required by a bill of particulars to disclose his evidence. It will be observed that the defendant does not contend that the nature of the plaintiff's claim with respect to the music or score and orchestration is not set forth with sufficient particularity to enable him to meet it, or that there is danger that he will be taken by surprise on the trial, but merely that he wishes to have experts examine the music, score and orchestration in the hope, but without any evidence to justify the expectation, that he may be able by their testimony to disprove the plaintiff's claim or to present an issue of fact on the trial. Possibly the defendant may be entitled to an inspection of the music, score and orchestration under the provisions of section 324 of the Civil Practice Act, which are a re-enactment of section 803 of the Code of Civil Procedure, and the authorities construing those statutory provisions; but the only point now presented for decision is whether these provisions for a bill of particulars are proper, and we hold that they are not and should be eliminated from the order.

It follows that the order in so far as appealed from should be reversed, with $10 costs and disbursements, and the order for the bill of particulars modified accordingly.

"LETTY PEPPER" FOR VANDERBILT

After several weeks of negotiations arrangements have been completed whereby "Letty Pepper," the Charlotte Greenwood show now in Philadelphia, comes into the Vanderbilt Theatre on April 10th.

STUDEBAKER TO REOPEN

CHICAGO, Ill., March 27.—The Studebaker Theatre, which has been dark the past week, will not remain untenanted any longer. Its next occupant has not as yet been officially announced but it is thought that "Main Street" or "Lilion" will be the attraction. There is a remote possibility of "The Green Goddess," with George Arliss in the leading role, will be enticed to Chicago.

VAUDEVILLE BILLS

(Continued from page 25)

hardt & Laddie. (Second Half)—Summers Duo—Forrest & Church—Carl & Inez—Frank Terry—Downing & Lee Revue.

Victoria (First Half)—Reed & Blake—Wm. Weston & Co.—Smiling Billy Mason—Lockhart & Laddie. (Second Half)—Summers Duo—Forrest & Church—Carl & Inez—Frank Terry—In Argentina.

BROOKLYN

Fulton (First Half)—Musical Rowellys—Phil Davis—Will Stanton & Co.—Marks & Wilson—Girl in Basket. (Second Half)—Flying Henrys—Reed & Blake—Middleton & Spellmeyer—Dobbs & Watkins—Twinkling Frolics.

Metropolitan (First Half)—Miss Jeanette & Norman Bros.—Casson Bros.—Arthur Devoy & Co.—Anthony & Arnold—In Argentina. (Second Half)—Hubert Dyer & Co.—Bigelow & Clinton—Texas Guinan & Co.—Roy La Pearl—Ara Sisters.

Gates (First Half)—Flying Henrys—Howard & Brown—Wardell & Darcourt—Chas. Murray—Downing & Lee Revue. (Second Half)—Ziegler Duo—Curry & Graham—White, Black & Useless—Chas. Murray—Phil. Adams & Co.

Avenue B (First Half)—Cliff Bailey Duo—Mary's Day Out—Weber, Beck & Frazer. (Second Half)—Dave & Loehr—Mabel Tallaferro & Co.—Jack Case—Diaz Monkeys.

Palace (First Half)—Diaz Monkeys—Herman & Briscoe—Honeymoon Inn—Ara Sisters. (Second Half)—Cliff Bailey Duo—Jean Boydell—Mary's Day Out—Morris & Shaw—Dancing Shoes.

Warwick (First Half)—Kennedy & Nelson—Dave & Loehr—Middleton & Spellmeyer—Jack Case. (Second Half)—Dora Hilton & Co.—Honeymoon Inn—Herman & Briscoe—Lopez & Lopez.

HOLYOKE

(First Half)—Fletcher & Pasquale—Mabel Whitman & Co.—Leila Shaw & Co.—Quinn & Caverly—Speedy Bits. (Second Half)—Milo & Blum—O'Connor & Clifford—Nevins & Gordon—Luckey & Harris.

BOSTON

(First Half)—Little Pippifax & Co.—Lambert—Grey & Pates—Amoros & Jeanette—Step Lively. (Second Half)—Leach La Quinlan Trio—Hughie Clark—Harry Mason & Co.—Beatrice Morrell Sextette.

TORONTO

De Lyons Duo—Dave Thursby—Eadie & Ramsden—Collins & Pillard—Waldron & Winslow.

PROVIDENCE

(First Half)—Leach La Quinlan Trio—Hughie Clark—Harry Mason & Co.—Beatrice Morrel Sextette. (Second Half)—Little Pippifax & Co.—Lambert—Grew & Pates—Amoros & Jeanette—Step Lively.

MONTREAL

Hill & Quinnell—Arthur & Lydia Wilson—Paul & Georgia Hall—Crescent Comedy Four—Dancing Whirl.

WINDSOR

(First Half)—Preston & Ysobel—Adams & Gerhue—Bartlett Trio. (Second Half)—Preston & Ysobel—Adams & Gerhue—Bartlett Trio.

SPRINGFIELD

(First Half)—Milo & Blum—O'Connor & Clifford—Nevins & Gordon—Luckey & Harris. (Second Half)—Fletcher & Pasquale—Mabel Whitman & Co.—Leila Shaw & Co.

LONDON

(First Half)—Les Sylvas—Lwa Hawkins—Octavia Handworth & Co. (Second Half)—Preston & Ysobel—Adams & Gerhue—Bartlett Trio.

OTTAWA

Joe & Clara Nathan—Cortez & Ryan—Rawles & Van Kauffman—Salle & Robles—Molera Revue.

BUFFALO

Aronty Bros.—Cassler & Beasly Twins—Mills & Smith—Josie Flynn's Minstrels—Marston & Manley—La Sova & Gilmore.

WASHINGTON

Jas. & Bessie Aitken—Carleton & Tate—Roberts & Boyne—Senator Murphy—Hazel Green & Boys.

LAKEWOOD

(First Half)—Regal & Mack—Morris & Shaw. (Second Half)—Valentine & Bell—Weber, Beck & Frazer—Anthony & Arnold.

MARSHALLTOWN, IOWA

Casino—Billy & Edith Devereaux—Nappanees.

NORFOLK, NEB.

Auditorium (First Half)—West & Van Sicklen—Cliff Blanchard—Variety Four. (Second Half)—Hugh Johnston—Kalaluhis' Hawaiians.

OKLAHOMA CITY, OKLA.

Orpheum (First Half)—The Gellis—Hall & West—Reni Sisters & Allen—Billie & Eddie Gorman. (Second Half)—Watts & Hawley—Prescott & Hope Eden—Adler & Ross—Wills Gilbert & Co.

OKMULGEE, OKLA.

Orpheum (First Half)—Melva Sisters—Roach & McCurdy—Bennett Sisters & Co. (Second Half)—Three Boys—Jack George Duo—Three Whirlwinds.

MUSIC CLUB MEETING APRIL 25

CHICAGO, Ill., March 27.—The annual State convention of the Illinois Federation of Music Clubs will be held in Decatur, Ill., April 25-28, under the auspices of the Millikin Conservatory of Music. The convention will be officially opened on April 25.

PARK CLOSES APRIL 8

The Park Theatre, Indianapolis, will close as a Columbia Circuit house on April 8, with "Peek-a-Boo." The shows will lay off during the week between the St. Louis and Chicago dates.

WHERE IS MUHLBAUR?

Harold Muhlbaur wants to hear from his father, Otto Muhlbaur, musical director. He has sent a letter to him in care of the CLIPPER Post Office.

LETTER LIST

GENTLEMEN

Bowers, Karl
Bammel, Clifford
Fisher, Robert E.
Fulton, Chas.
Gutseit, Mr.
Geiger, C. M.
Girard, Gilbert
Hoffman, Dave
Harris, Mitchell
Haskell, Jack
La Folette, The
Leahy, Chas.
Muhlbauer, Otto
Schichtl, G.
Sparrell, J. R.
Stone, Harry
Udell, Mr.
Wilmot, Burt Y.

LADIES

Buchanan, Frances
Baker, Babe
De Vere, Vera
Fox, Rosina
Howard, May
Hensel, Alma
Harris, Bunny
Kane, Irma
Lawlor, Jas.
Lee, Margie
Mills, Nellie
Mertz, Miss E.
McRae, Margaret
Mullen, Babe
Merrill, Miss A.
Nack, Estelle
Peterson, Vivian
Robischen, Jessie

McCAULEY PRIZES AWARDED

Jack McCauley, held his drawing for the St. Micheals Home on Staten Island, last week at the Olympic Theatre, New York. The prizes were awarded to the following, first prize City Court Judge LaFetria, second Leuit, Voltz of Engine Company 27, third, Charlie Robinson, burlesque show owner, fourth and fifth to Sam Harris, fight manager.

NEW McCORMICK PLAY

A new melodrama by Langdon McCormick, author of "The Storm," will have its first public appearance at the Annual Revel of the Green Room Club, to be held at the George M. Cohan Theatre, Sunday, April 16th.

NEW THEATRE FOR SECOND AVE.

A new motion picture theatre is to be built at 79th street and Second avenue, by the Seventy-ninth Street Theatre Company. The new house will seat 1,500.

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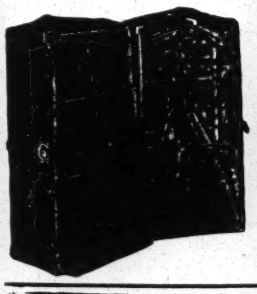

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